CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

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Spring 1969

$2.50

There's a NEW MOON every day!!

MOON MULLINS, that is...and a LAUGH every day, too!

The antic adventures of the renowned Moon and his merry menage in our modern age continue to convulse readers with hearty guffaws.

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must reading for most readers

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 2
Spring 1969

First of all, I want to tell you how much I appreciated all those heart-warming letters saying that you enjoyed the first issue of CARTOONIST PROfiles. As you can guess, the monumental job of getting out the second issue is what has prevented me from writing a long letter in reply to each of them. Nothing is more interesting than exchanging correspondence with another cartoonist, and one of the frustrations of publishing is that, as soon as you're finished with one issue, you plunge, without respite, into another one. Please forgive me, if I haven't replied to your very welcome letter.

A little explanation is in order concerning the Price List for Comic Strip and Cartoon Originals which was advertised in our first issue. To begin with, CARTOONIST PROfiles doesn't have a collection of these cartoons which it is trying to sell — we were merely acting as an agent for several of the cartoonists who expressed an interest in selling their originals. Since then, when someone has sent us a check for an original we have simply forwarded it to the cartoonist in question and he himself has mailed the original to the buyer. Now for a little further comment on this situation: Up until the past few years, originals, as most of you know, were given out by the thousands, free of charge, to any and all who requested them. Although paintings, pieces of sculpture, and other similar items of fine art always sold for a good price, no value, apparently, was placed on cartoon originals in those days. Cartoonists themselves often lost, or threw away, their drawings, and we know of one case where the daughter of a cartoonist very famous in his day has only four or five of his originals left. Then, several years ago, various colleges and universities started to build up collections of original cartoons, correspondence of these cartoonists, their mementos, etc. Much more about this trend is told in the article in this issue of CARTOONIST PROfiles about the Syracuse University manuscript collection. At this point, cartoonists began to donate large numbers of cartoons to these institutions. We know of one man who gave 6000 originals in his initial donation. These originals were then officially appraised and the cartoonist, presumably, deducted the value of his gift on his Federal Income Tax Return. The matter of making an appraisal which the Internal Revenue Service will accept is a delicate one also and the Internal Revenue people are likely to question whether an original will sell in the open market at the value the cartoonist has shown on his tax return, unless that cartoonist can actually show proof of sale at the appraised price. As a result, many cartoonists are interested in consummating actual sales at prices in keeping with what they consider the value of their work — just as a painter, or a sculptor does in the case of his work. The price list we sent out contained just about a dozen names of cartoonists and they were men who are currently producing the strips and cartoons listed. In general, prices for dailies ran around $75 and Sunday pages were listed at $100. Many more cartoonists than those shown on the Price List are undoubtedly willing to sell their originals on that basis. But, unfortunately, we can't help those cartoon buffs who are trying to locate originals of strips of bygone times.

Just a word about the time it takes for CARTOONIST PROfiles to reach you. The first issue weighed 11 ounces which would have meant 66c for first-class postage. This would have been economically impossible so it was necessary to mail 3d-class. Would it surprise you to hear that proofs of my daily cartoons, which are sent 3d-class, sometimes require 3 weeks to travel the 45 miles between New York City and my home. So please don't be impatient if your copy takes a while to reach you.

In this issue you will find the first of some articles about the men who draw and who edit U.S. comic books. We are fully aware of the immense interest that fans throughout the country have in this subject and we plan to give them as much interesting information as we can.

JUD HURD

P. O. Box 325, Fairfield, Conn. 06430

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George Fett's "SNIFFY"

THEY'RE FIGHTING OVER ME
CHARLEY, IT LOOKS AS IF YOU'RE TAKING ME TO THE OBEDIENCE SCHOOL DANCE
NO, HE DOES
A Bell-McClure Syndicate Feature

George Fett

George Fett's amusing animal characters are very much like people he has known. Perhaps you may even see yourself.

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Sound Off!

. . . How about some articles on Jack Kirby, Joe Kubert, Jim Steranko, Ward Kimball, Steve Ditko, and other greats in the fields of comic books and animation.
Gary Goddard
Santa Barbara, Calif.

. . . I will be looking forward to the first issue as soon as it's off the press. As a teacher of art, this is a subject I would like to know more about and I trust your magazine will be helpful.
Frederick A. Gasser
Youngstown, Ohio

. . . Knowing nearly all of the cartoonists in Vol. 1, No. 1, gives me extra enjoyment in finding out more about them. So THAT'S WHERE Milton Caniff 'does his strip writing and thinking' . . . Journalistic art in the past was like writing on ice, even the biggest reputations have melted away with the passage of time. I think CARTOONIST PROfiles will preserve and keep alive the reputations of the men in our profession.
I. Klein
Long Island City, N.Y.

. . . Please, in one of your upcoming issues have articles on Johnny Hart, Mort Drucker, Jack Davis, and Charles Schulz. These are some of my favorite cartoonists, and would enjoy an article on each.
Ken Ralston
Downey, Calif.

Thank you so much for all your kind words about Willie and me!
Adelaide Gilchrest
(Milton Caniff's Sergeant)
New York, N.Y.

. . . It was interesting to see a pic of Silas Rhodes — I haven't seen him since I attended his then 'Cartoonists and Illustrators School' in '49 and '50. Although I'm just two hours from the city and have worked for Stan Lee for 19 years, I haven't been down to see him for 10 years. Your mag, therefore, brings me more in contact with the outside world.
Joe Sinnott
Saugerties, N.Y.

. . . Congratulations on a fine first issue of your new magazine. It's a tough job, I know. Way back in 1930, a group of us started a weekly magazine called 'The Town Crier'. I was made art editor and it was my job to get the cartoonists to draw weekly cartoons for the mag. I. Klein and Jack Markow were just two of the many boys we used during those depression days. It may be of interest to your readers to know that we gave Dick Decker his first cartoons to do and when after a year 'Town Crier' went the way of all pulp, Dick, whose work had attracted the attention of Harold Ross, went over to the 'New Yorker'. Incidentally, we began the 'Town Crier' about three years after the 'New Yorker' had been born. If it hadn't been for the depression perhaps we would have made it. By the way, I'm interested in originals of old time comic strips and cartoons such as the following: Mutt & Jeff 1917 or 1918 vintage; Andy Gump 1917 or 1918; Barney Google any year but must be DeBeck's.
Emidio (Mike) Angelo
Philadelphia, Pa.

. . . How much I enjoyed your first issue of 'PROfiles'. Just the thing for a guy like myself who is so wrapped up in cartoons tho not in the business. Had the pleasure of meeting you quite a few years ago while I was clowning around as a member of the Ice Follies. My skates are retired and I'm now ticket manager of the San Diego Padres, the new expansion team of the National League. I'm a collector of originals — sport, comic, panel, and editorial — and think I have a real fine collection especially for one not in the trade.
Joseph J. Sullivan
La Mesa, California

Best of luck with your new venture, CARTOONIST PROfiles. We cartoonists rarely hear the applause — here's hoping you supply the sound system . . . maybe my six bucks will buy a tube . . .
Larry Barth
Englewood Cliffs, N.J.

. . . a well-balanced issue, beautifully laid out and extremely informative. You are to be congratulated for all of the effort you put forth in getting this project off the ground . . .
Charles M. Schulz
Sebastopol, Calif.

It is great to know you are going to publish CARTOONIST PROfiles. I have the same enthusiasm that you do about the cartoon industry. So little has been done on promotion for the cartoonist. I have been with newspaper art all my adult life, but never as a working cartoonist . . .
Gordon Campbell
Nashville, Tenn.

. . . try not let the suggestion made by someone have any influence on the name CARTOONIST PROfiles. It's eye-catching . . . 'Graphics' isn't. Seeing the name 'Graphics', it'll be tossed out, with people feeling it's a conglomerated variety of everything under the sun. And here's a tip — take that word 'buff' from your front cover. It doesn't look good. It's overdone now, as was 'go-go', etc. Might be of interest to readers, too, if you dwelt on the inventor of the comic strip — Bud Fisher. And give a little space to Rube Goldberg and Merrill Blosser . . .
Stephen C. Wolf
Washington, D.C.

. . . I worked in the same smoke-filled room with Bob Dunn for 20 years. Have heard countless exclaims of 'Dynamite' and listened in to millions of Irish jokes passed on to fellow cartoonists via the phone. Presently I'm working at home and collaborating with Bob through the mails on 'They'll Do It Every Time'. The article about him brought back fond memories of 20 years of happy work with the most even-tempered person stomping this good, green earth.
Al Scaduto
Jericho, N.Y.

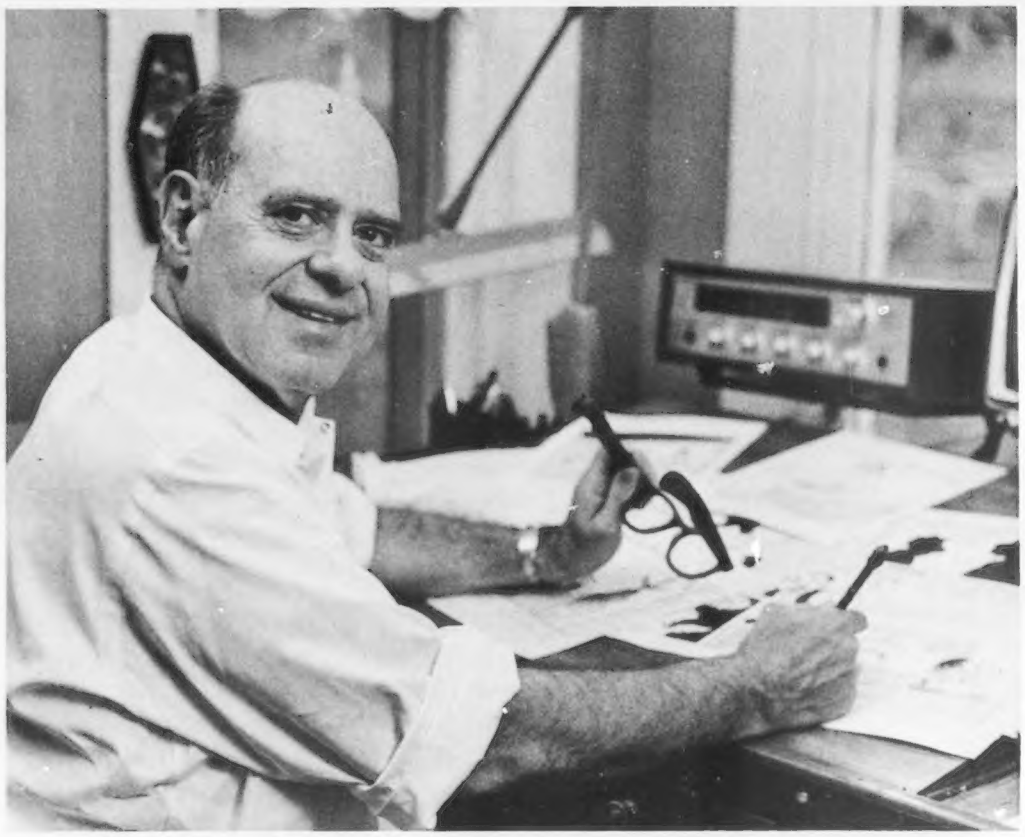
In Bob Dunn's article I noted his mention of the fact that the distaff side of the cartoonists' profession is outnumbered by 400 to 1; and he named just a few women who have made it. I hadn't realized the difference in numbers was that great. I would like to suggest that you do a feature article on Betty Swords in your next issue. I've always admired her work, and would be interested to know how she attained success in this man's profession.
Gladys Grosenick
Watertown, Wisconsin

. . . I have been deeply interested in cartoons since I was a very young man, many years ago. I remember such strips as Frank King's 'Motorcycle Mike' and his panel 'Honest, Harold, do you mean what you say?' I also remember the first cartoons by John Held, Jr. which appeared in the Salt Lake Tribune about 1910. Held was a Salt Lake City boy and I knew his father who was conductor of Held's Band. When I was a boy I purchased several copies of CARTOONS magazine (1912-13) which I still enjoy . . .
J. Hyde Stayner
Salt Lake City, Utah

. . . It should have a great future and so should you. Here come the Jud!
Bil Keane
Scottsdale, Arizona

. . . My life has consisted of over 40 years of public school art teaching. In the future I would like articles on notables in the cartoon world from the beginning. Naturally, C.N. Landon, whose cartoon course I studied in 1918, Zim, Herbert Johnson, George McManus, Fitzpatrick, Nelson Harding, Caesar, Nast Bushnell and many others. As you learn of new publications, please mention them in the magazine . . .
Jay Bibbee
Parkersburg, West Virginia

Continued on Page 80



MEMOIRS OF A CARTOONING INSTRUCTOR

Dave Breger is unique among top cartoonists — he holds a degree in psychology from Northwestern University, was office manager of a sausage factory in the Chicago stock yards (where he created the slogan "Our Wurst Is The Best"), lived with primitive Indians in the Mexican mountains, created the term "GI Joe" (as confirmed by standard reference works) and has never had any formal schooling in cartooning or art.

Born (April 15, 1908) and raised in Chicago, Dave first showed his cartooning and writing abilities in the high school papers and later at Northwestern University where he became editor-in-chief of the monthly humor magazine. He graduated in 1931 and in view of what was then called a business recession he decided to travel about the world until the recession was over. After two years he returned to Chicago and found that the recession was being called a depression. The only job available — through family contacts — was in a sausage factory in the stock yards.

After four years Dave moved to New York and began free-lance cartooning. It was this direct transition from stock yards to artist's studio that prompted The Saturday Evening Post to describe Breger as "probably the only known person who literally went from the abattoir to the atelier."

Early in 1941, in the midst of a successful free-lance cartooning career, Dave was drafted by the Army "for one year's training which because of Pearl Harbor, turned out to be four and a half years." The military mind assigned him to truck repairing in Louisiana as a buck private. On his off-duty time he created the soldier cartoon character "Private Breger" of World War II fame — first as a weekly feature in The Saturday Evening Post and later for U.S. newspapers through King Features Syndicate and for Stars & Stripes.

In 1942 Breger was transferred from truck repairing to the newly-formed Army magazine Yank *as staff sergeant where he created the soldier cartoon character "GI Joe" and was sent to Britain to become art editor of the Yank edition there. In 1943, still in Britain, he was transferred to Stars & Stripes and commissioned a second lieutenant. For the duration of World War II Breger turned out the weekly cartoon feature "GI Joe" for Stars & Stripes and the daily cartoon feature "Private Breger" for King Features Syndicate and Stars & Stripes. Four books of his Army cartoons were published during the war, one in Britain.*

At the end of World War II Lieutenant Breger, "Private Breger" and "GI Joe" were demobilized. Dave Breger, a civilian again, merged his two soldier cartoon characters into "Mister Breger" and has continued it with King Features Syndicate to this day. Currently "Mister Breger" appears daily and Sunday color in over 200 newspapers around the world.

He now lives near New York City with Brooklyn-born war bride Dorathy (with an "a" in the middle) Lewis Breger. The daughters, Dee and Lois, have graduated from college and are on their own, and one son, Harry, is in his third year at the University of Wisconsin, majoring in Film Art.

Dave's 320-page book, "How to Draw and Sell Cartoons," his sixth book, was published by Putnam's two years ago and is going strong.

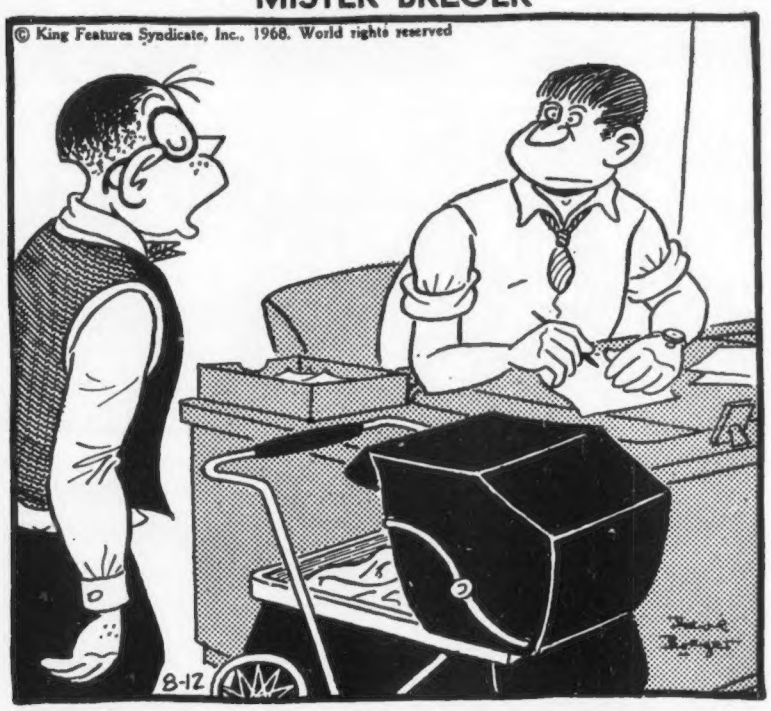
Dave Breger with a World War II souvenir brought home from England — a 16th century military uniform, from the Lord Asquith collection and now in our living room.

If a little learning is a dangerous thing a little talent can be just as hazardous. At least to anyone teaching cartooning to students of little talent. I found this out after creating and conducting the course in Cartooning at New York University General Education Division some years ago. This was a non-credit course open to any adults interested in paying the semester (and matriculation) fee and devoting Saturdays 10 A.M. to noon in my class room.

Most of the students took the course like, say, a course in stenography. You complete a special course in something and naturally you expect to start making money in it. Anyway, that seems to be what most of my students thought, in spite of my repeated cautions to the contrary. After several semesters I gave the course up for various reasons. Vernon Greene was interested in taking it over but fate had other plans for him and so no replacement was ever found.

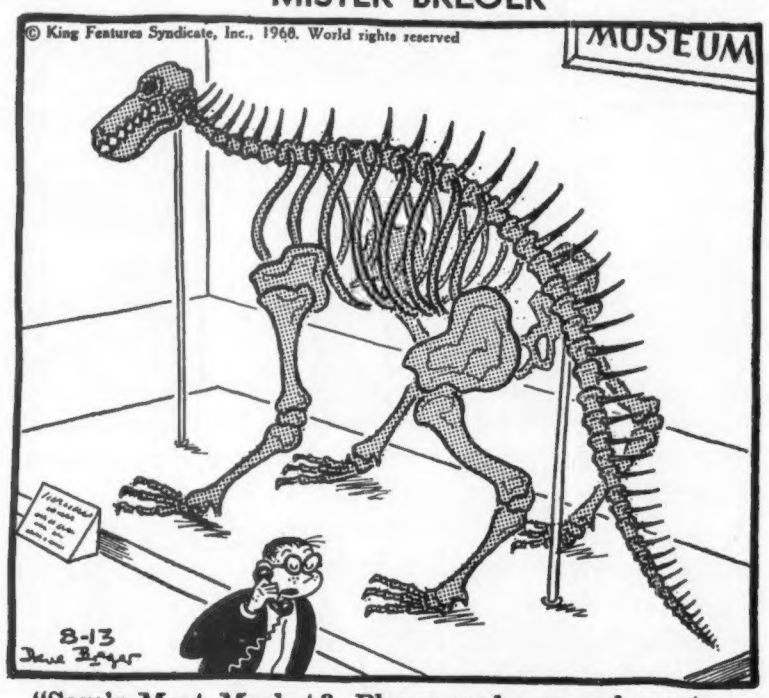
One of my most unique students was an elderly man — a Hungarian who spoke and understood very little English. What made him unique was that, unlike most of the other students of little talent

MISTER BREGER



"Joe, the boss wants to know how much longer your wife is going to keep working . . ."

MISTER BREGER



"Sam's Meat Market? Please make up a bone ten inches long, slightly curved, two inches thick at one end, pointed at the other . . ."

for drawing, he had no talent whatsoever and no understanding of cartoons. I privately wondered not only why he had enrolled in a cartoon course but also why he unfailingly appeared every Saturday. Most of all I wondered why he so diligently tried to draw every one of my cartoon assignments — both class room and home (which were optional for my students to do or not) — with, of course, utterly hopeless results. But it was not my business to question any students.

After about three quarters of the semester he suddenly requested a personal discussion with me after the class. It was then that I learned, with much language difficulty, why he was in my cartoon class. He was a refugee from the 1956 Hungarian revolution and was writing a book on his experiences. Since, as he said, his book would need illustrations he had decided to learn illustrating. Only he had apparently confused "illustrating"

". . . Summer of 1958, near Kalamazoo, Michigan, with left front fender . . ."

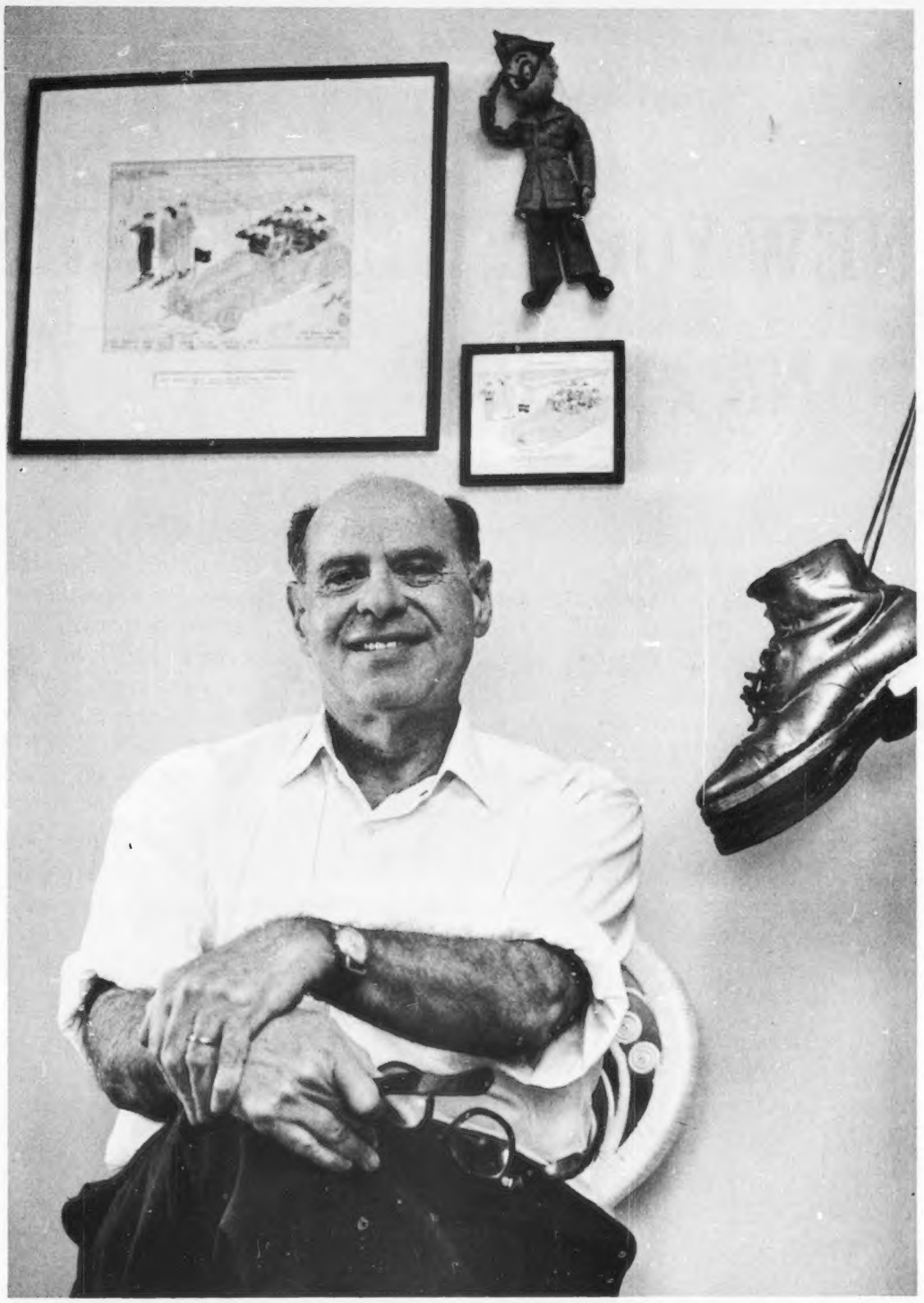
MISTER BREGER
by Dave Breger
WOULD YOU KINDLY STEP INTO MY OFFICE, PLEASE?
OKAY, BOSS.
THE BOARD OF DIRECTORS HAS DECIDED TO CUT OUR NON-COLLEGE PERSONNEL IN HALF.....ARE YOU A COLLEGE GRADUATE?
UH... NO, SIR, I'M AFRAID NOT.....
OH, OH! ROUGH DAY AT THE OFFICE?
YEH--
--THEY'RE CUTTING THE NON-COLLEGE PERSONNEL IN HALF, AND I'M NOT A COLLEGE GRADUATE, YOU KNOW...
CAN'T SLEEP?
I'M WORRIED ABOUT LOSING MY JOB.
YOU'LL LET ME KNOW AS SOON AS YOU HEAR?
YEH.
AS YOU KNOW, WE'VE BEEN ORDERED TO CUT OUR NON-COLLEGE PERSONNEL IN HALF.
AND WE FIND THAT YOU ARE THE ONE AND ONLY NON-COLLEGE EMPLOYEE HERE ... SO, STEP INTO THE NEXT ROOM WITH ME....
© King Features Syndicate, Inc., 1969. World rights reserved
ALL RIGHT, MEN, CUT OUR NON-COLLEGE PERSONNEL IN HALF.
3-2
WHEW!! WHAT A NIGHTMARE!!
WHERE ARE YOU GOING?
TO COLLEGE!

with "cartooning" (but he was unaware of this). Anyway, he thought the time had come to ask me if I felt that his purpose would work out. I managed to get across to him that *cartooning* could not possibly work out for his purpose, and besides, it would be a publisher's responsibility — not his — to take care of any illustrations. He pondered a moment while I wondered if he understood me and then asked me if my feelings would be hurt if he dropped the course. I never heard of him or his book again.

Then there was the time I gave the usual class room assignment — a ten minute cartoon drawing by the students of a specific gag I described. This particular gag represented a lady palm reader holding a lady customer's hand and saying "I see that you are a very unusual person." The whole point of the cartoon was that the customer had six fingers on her hand. One young lady student loudly exclaimed that she refused to draw that particular gag. I reminded her that no students were required to draw any of the assignments and stepped out into the hallway for my own ten minute break during the class room assignment. She followed me out and kept exclaiming that she refused to draw that gag. I could see that she herself did not have six fingers on her hands and figured maybe some member of her family did. Anyway, she exclaimed "That's why!" and kicked off one of her slippers. She had six toes on her foot (and presumably on her other foot).

Then there was the young man who asked me if he could sit in on my class as a visitor, to find out whether he should enroll the following semester. After the class he informed me that he would indeed enroll in the new semester. Because, he said, he was very good in creating cartoon ideas and the time had come for him to commercialize his ideas. Therefore, he was ready to become a professional cartoonist. I asked if he could show any of his samples — ideas and drawings. He presented several typewritten gags. They were less than mediocre. As to cartoon samples he had none because as he said, he had to learn cartooning first.

I told him that since he was really a gag-writer and since most cartoonists buy ideas from gag-writers he would do better to try to sell his ideas to cartoonists rather than try to become a cartoonist. I told him this was a regular system in the free lance cartoon profession, in which the cartoonist and the gag-writer split 75%-25%. He became indignant: "What! You mean the cartoonist gets *as much as 25%?!*" I now had to explain to him that by 75-25% I meant it the other way around. Anyway, I never saw him again either. ●



Dave with the first okayed rough by 'The Saturday Evening Post' of the 'Private Breger' weekly feature (July 1941) drawn at Camp Livingston, Louisiana, the published cartoon (August 1941), and my bronzed army shoes.

NEW YORKER CARTOONIST DANA FRADON

We begin here the first of two installments of a most interesting conversation that CARTOONIST PROfiles had with DANA FRADON, who for the past 20 years or so has been one of the regular cartoon contributors to the NEW YORKER magazine. He was, incidentally, the last cartoonist signed to a contract by the late, famous editor, Harold Ross. Over the years, many people have speculated as to what makes a cartoonist for the sophisticated NEW YORKER different from other cartoonists. This article, plus a second one in the Summer Issue of CARTOONIST PROfiles, will shed some light on the question, we think.

Photo by Chet Hopper

Q: What makes a NEW YORKER cartoonist? Is the approach different from that required in doing magazine cartoons for other publications?

A: Well, there is a different approach but I would not put a value on either approach. But they are different. I think there's one thing that's true of almost all of the New Yorker cartoonists which may or may not be true of other cartoonists. And that is that almost all of them studied art seriously in regular art schools and probably came to cartooning a little later than many of the cartoonists whose work goes to magazines other than the New Yorker. For instance I went to the Art Institute of Chicago before World War II for two years and the Art Students League in New York for four years, during which time I painted, did life drawing, etc.

Q: You didn't get any cartooning instruction at the League, did you?

A: No — however I did cartoons from the time I was a little kid — it was always in the back of my mind.

Q: I've noticed over the years that New Yorker cartoonists are never obsessed with cartoon drawing technique. Have you found this to be true?

A: I think that most of the New Yorker cartoonists, after learn-

ing to draw, let's say, and studying art seriously, then go off into doing cartooning and develop just a way of drawing natural to them. I don't think that Bill Steig can draw any way other than what he's doing. I don't think he could stylize — I think maybe you're talking about stylization. I know I couldn't — I've tried it, and the work goes terribly dead — I can only draw the way I draw. I'm sure you're influenced by other people through your early career — I would think almost every cartoonist going today was influenced by Cobean or Arno or someone like that.

Q: You'd never see the typical 'big foot' style of cartooning in the New Yorker, would you?

A: I don't even think about feet when I draw — as long as they're on the ground, I'm O.K. There's only one thing that Geraghty (James Geraghty — Art Editor of The New Yorker) insists on in cartooning and that is that people be 'alive'. They're in a cartoon world but they have to be alive. And it's obvious if you're going to start putting great big bulbous shoes on, and get hung up on that, etc., the cartoon is not going to look as alive. Most of the life actually comes in the face and if you look at any face drawn by any cartoonist in the New Yorker, I think there is a little spark of life in it. It's almost like you can pick them off and they'll walk away and I think that is one of the big differences between New Yorker cartooning and other excellent cartooning. (Editor's note: Dana Fradon often emphasized that in trying to answer the question I put to him concerning the difference between New Yorker cartooning and other kinds, that he was not making a value judgment as to which kind was better.) And Geraghty insists also that there be some artistic quality in the drawing — and the New Yorker cartoonists want this too — we don't just go along with it — it's kind of a love affair — it works both ways. Steinberg's work does hang in museums — if Steig's doesn't, it should and I think it will as he begins to develop. There is an artistic quality to what is known as New Yorker drawing. However, they do vary as from a Modell to an occasional Ton Smits. And you know those little Ton Smits people are alive as are Otto Soglow's.

Q: When you started magazine cartooning were you pointing particularly toward the New Yorker or just magazines in general?

A: I was interested almost purely in getting in the New Yorker and the other magazines of course were a dividend. The first magazine I ever sold was the New Yorker. I sold a cartoon in 1948 and then I didn't sell another one till 1950 or 1951. I submitted cartoons to them from the army and I never sold anything, but Jim Geraghty wrote me a very nice letter after I sent in a panel gag and said I showed promise. But I guess it took a good many years before I really began to show promise. Starting around 1950 or 1951, I went in to the New Yorker on Thursdays and would leave my roughs and they would mail them back to me. Following that I would make the rounds. It didn't really matter because I didn't sell any of the other markets either — I used to get sick in the elevator.

Drawing by Dana Fradon
© 1968 The New Yorker Magazine, Inc.

"I'll bet this guy weighs more than Gandhi and Thoreau put together."

Q: Rumor has often had it that captions are worked and reworked over and over at the New Yorker. Has this been true in your case?

A: No. Since 1950 or 1951, when I signed my contract with the New Yorker, there's been next to no rewriting of my captions — maybe every 10th caption, a word or two may be changed simply because I dangled a participle or something like that. William Shawn and Jim Geraghty do the editing of cartoons nowadays and there possibly may be a little rewriting of captions by Peter DeVries. However, as far as which cartoons are acceptable and meet New Yorker standards is concerned, I would say that very tight editing prevails. I have never found anything approaching it at any other magazine or in advertising. Personally, I need editing. I may turn out a real clunker and not know it. I've sold some real clunkers in advertising and afterwards wished that I had had Geraghty's editing supporting me in the project. In the beginning

Drawing by Dana Fradon
© 1967 The New Yorker Magazine, Inc.

"It's the brain drain."

Dana at work in his second floor studio.

Photo by Chet Hopper

of my New Yorker career, if there was a very involved drawing, there'd be some preliminary discussion with Geraghty and, at that time too, he might even have talked me into giving the idea up to, shall we say, a better cartoonist, an older cartoonist, a more experienced cartoonist. Or when roughs came back in the mail, there might be a notation to change this or that. Or I might get a phone call to come in to the office for some discussion.

Q: Do you feel the lack of this tight editing when you do cartoons for 'Playboy' nowadays?

A: Well, to a certain extent, I'm getting to be able to do some of my own editing in their case. I don't believe I ever sell Playboy a clunker because I know in advance that I don't have the New Yorker to edit me, so I set the cartoon aside and leave it on the wall for maybe 2 or 3 weeks before I mail it in to Playboy. Hefner pays well and I value his appreciation of art. And I don't want to sell him a bad drawing.

Q: After a cartoonist has appeared in the New Yorker from time to time, does the magazine sign a contract with him?

A: In general, if Jim Geraghty feels that a man's drawing is somewhere close to what can appear in the magazine, and more important, if the guy shows a consistency in ideas, he will get a contract. Geraghty won't compromise on too much but he'll probably compromise on a drawing or two. As far as ideas are concerned, we're living in a period where ideas aren't passed around as much as they used to be. A New Yorker cartoonist pretty much has to think of his own ideas. It's like a new breed that's come on in the last 15 years. Formerly, Jim Geraghty would buy a lot of ideas, since thousands of them came in — and just assign them to somebody to draw the cartoon. But he does very little of this today. There were perhaps four or five of the top New Yorker cartoonists, in former times, who never thought of a funny idea in their lives. They were sustained by the New Yorker system which gave them ideas. Today the situation is different — Warren Miller, Jim Stevenson, Lee Lorenz and any number of others not only do their own ideas but they don't even use idea men. Mischa Richter formerly was given some ideas — probably not too much — but now he does all his own ideas and he's never been more prolific. But present-day New Yorker cartoonists, I believe you could say, display a more rounded ability than many of those of the past. However, if a man submits beautiful drawings to the magazine and shows

"Gosh, Marge, stop wondering what it will do to inflation and start picking the stuff up!"

Drawing by Dana Fradon
© 1966 The New Yorker Magazine, Inc.

no consistency in ideas, I doubt if he'll get a contract.

Q: When a cartoonist has a New Yorker contract, does he have to produce a certain number of accepted cartoons in a year's time? Or must he draw exclusively for the magazine?

A: No — it's a first-rights contract — you can do anything you want with the roughs after that — barring, I imagine, getting too strongly identified with some other magazine. Geraghty's judgment — I don't want to sound like I'm buttering him up but I do admire him — has been so correct that in very few cases where somebody has gotten a contract has he failed to produce consistently each year at least 20 cartoons which appear in the magazine. I usually do 40 or more a year myself.

Q: Is there a particular 'look' day at the New Yorker, as there is at other magazines?

A: No. The 15 or 20 contract artists come floating in Tuesdays, Wednesdays and Thursdays — Geraghty sees them on all three of these days. Personally, I go in on Wednesdays because I also like to stop at Look, etc. and also 8 or 10 of the New Yorker cartoonists have a very nice lunch on that day, usually at the Blue Ribbon or The Lobster. Jim Geraghty always has lunch with us too.

Q: A man who has never had a cartoon published in the New Yorker would not go to show his roughs personally, would he?

A: No, he would submit them by mail but I think that the minute a new man showed the kind of promise that Geraghty looks for, Jim would get in touch with him.

Q: How long has Mr. Geraghty been with the New Yorker?

A: I imagine somewhere around 35 years.

Q: And William Shawn is the modern-day counterpart of Harold Ross as editor?

A: Mr. Shawn was Fact Editor (non-fiction) when Harold Ross was there, and he took over almost immediately after the passing of Ross.

Q: How many roughs do you normally bring in each week?

A: The number varies according to the amount of time I've put in on roughs on a particular

Drawing by Dana Fradon
© 1967 The New Yorker Magazine, Inc.

"Just think! You and I might never have met if the draft system were more equitable."

Photo by Chet Hopper

The Fradon home on 15 acres in Newtown, Connecticut.

week — how productive my mind was, etc. My mind goes blank for days on end. However, that doesn't mean that on a really blank day, while I'm sitting there struggling and struggling, that sometimes, maybe around 4 o'clock in the afternoon, something suddenly pops up and it doesn't look like much, and it turns out to be the cartoon that they O.K.

Q: When you show roughs to Mr. Geraghty, does he O.K. or reject a cartoon on the spot?

A: No. He will want to show it to Mr. Shawn before a final decision is made. The only thing that comes close to an on-the-spot O.K. is something which has happened to me quite often because 9/10ths of my work is topical and political. If the cartoon deals with something which will no longer be news in a week or so (called an 'A' issue drawing), Geraghty may pull out that particular rough and give it to Barbara Nichols, the secretary, and she'll quickly run it down to Shawn, and will come back 100 times out of 100 with an O.K. Then I sit out in the back room there and draw it up and it comes out the following week. As a rule I wait a week till I see him next to learn which cartoons have been O.K.'d. Occasionally, if he isn't sure, I may wait two weeks.

Q: I've heard that several of the New Yorker cartoonists work in various rooms at the magazine office. Is this the case?

A: There are 3 or 4 cartoonists who work up there but there's no special reason why they're working there. I don't know why — in some cases maybe the facilities for working at home aren't adequate, etc. Frank Modell, for instance, likes to work up there — he's been up there for a long time. Lee Lorenz and Warren Miller are a couple of others I think of who have offices up there — also Charlie Addams, I believe. About 15 years ago, I had an office for a couple of days but I found I couldn't work up there — I was looking out the window all the time.

Q: At the time you're showing your roughs to Geraghty on Wednesday, does he make suggestions calculated to make the cartoon funnier, or tell you what to change to make it acceptable, etc.? Does he try to rebuild a rough to make it funny?

A: He isn't that specific in his comments. But I listen attentively and often realize that he has some interest in a particular cartoon. I remember one I had which showed two people sitting out in a garden having cocktails in the summertime drinking a toast and with Washington, D.C. visible in the background. One fellow was saying to the other, "To your Health, Education and Welfare." After he looked at it, Jim Geraghty said, "Dana, who are these people? Why are they saying that?" I knew right away that he was interested but guessed that I didn't have the right situation. But it was published six months later with the situation changed a bit. All I did was put a guy,

a drunk, out on a terrace in New York overlooking New York City and saying, "To everyone's Health, Education and Welfare." To sum up, we don't kick around ideas but I can tell when he's interested. I used to put little reminders of Geraghty's Wednesday remarks on various roughs because I wanted to remember them. I don't do this any more because I find that I do remember the comments. I use to put some of these on my wall, remembering them as near-misses, and tried to develop them — maybe get a different setting.

Q: Charles Saxon once told me that he had done a cartoon over 50 times before he was satisfied. Is there this willingness to try again and again among most New Yorker cartoonists?

A: Yes — I do drawings over for my own benefit, dozens and dozens of times. I do them with with different layouts for instance and I may submit 5 or 6 different layouts of the same cartoon to Geraghty and let him pick the right one out.

Q: Do you consciously try to build up a mental reservoir of what's going on in the world from which to draw your ideas?

A: Yes, I am a voracious reader — I read the N.Y. Times but that doesn't have enough in it for me — I also read all the magazines — everything from the N.Y. Review of Books, to Time, Newsweek, etc. This is particularly important for me because so much of my work is topical. I've been reading Harrison Salisbury's '900 Days' lately and there's 'The Rich and the Super Rich' over there. This latter one is not only good for ideas but I enjoy reading it. Reading is totally essential for the broadening of the mind. However, there are some New Yorker cartoonists, such as Barney Tobey, who reads much more fiction than he does non-fiction and who's a great music appreciator. Somewhere along the line he's refurbishing his mind. I don't see many movies but they're good too — television I think is worthless. All I like on television is 'Gunsmoke' — I like to watch it once a week.

Q: I notice that New Yorker cartoonists do more cartoons for advertisements than those whose work appears principally in other magazines. Can you say anything about this?

A: Well of course many of the advertising cartoons which New Yorker cartoonists draw appear in New Yorker ads themselves. Since I don't get too much advertising perhaps I can answer this question without immodesty. But if I were taking out an ad in a magazine, I would much rather have Chuck Saxon do it, or Bob Weber than someone else — than me, for instance. All I can say is that a number of the New Yorker cartoonists are better — maybe they arrest the eye more. Well take that billboard ad that the N.Y. Times or Time or Newsweek, I forget which, currently has with a Bill Steig drawing of Rip Van Winkle. Well, my gosh, that's not only a cartoon it's a work of art and it does arrest your eye. And you would just pass right by a standardized, stylized drawing of Rip.

Q: You mentioned that you were going to say something about comic strip drawing. What was it?

A: I think there's been a great improvement in strip cartooning — I think that Mort Walker's 'Boner's Ark' is a thousand miles away from 'Happy Hooligan' for instance. I think it's a thousand miles from 'L'il Abner', which looks very old fashioned to me, both from a drawing and an idea standpoint.

Q: How did you happen to get into drawing in the first place? Was anyone in your family in art professionally?

A: No, no-one. I think I drew just an average amount as I was growing up — I really don't know how I got into art — I was never compelled to draw. I drew a little for the high-school paper but maybe I got into art because I'm intensely interested in politics. I'm a member of the Democratic Town Committee here in Newtown, of the Caucus of Connecticut Democrats, which is trying to liberalize the Democratic Party, I'm going on the Board of Education, I have been on the Zoning Board of Appeals, etc. I've always been a great living-room debater on politics and so I wanted to be a political cartoonist really when I was a kid. But I wanted to study art and I guess it was through a combination of the politics and my wanting a means of expressing my thoughts about the politics, which led me into art. I never ended up being a political cartoonist but in a sense I did because most of my stuff for the New Yorker is political. During my last two years of high school in Chicago I took what they called a special art course which meant that you had a double period of art a day. Immediately after finishing high school I went to the night school at the Chicago Academy of Fine Arts for 6 or 8 months and then I went to the Art Institute of Chicago day school. And I worked there as a janitor in the morning before school started in the little student janitor force and attended day school at the Institute for two years until I went into the army.

Q: Were you doing any cartoons outside of school hours at this time?

A: Yes I was doing a lot of political cartoons for a number of small papers. ●

Last summer I spent an afternoon with Harold LeDoux, who draws the JUDGE PARKER strip for Publishers-Hall Syndicate. Harold lives in Dallas, Texas with his wife Jeannette and daughters Lorraine (3-1/2 when I visited them) and Noelle (not quite 1 at that time). LeDoux was born and grew up in Port Arthur, Texas, although his parents were born and raised in the Acadian country around St. Martinsville, Louisiana, the locale of the Evangeline stories.

When he was 14 and getting 75c a week helping to deliver newspapers, he saw an ad for the Raye-Burns correspondence course of cartooning. He signed up for the course, had to pay for it at the rate of $3 a month, and began by drawing 'big foot' — completely different from his present illustrative style. In 1948 and 1949 he attended the Chicago Academy of Fine Arts, which has nurtured so many in our business, studying editorial cartooning under Holland of the Chicago Tribune and magazine gag cartoons with Martin Garrity, among others. After finishing at the Academy, his first job was illustrating a book about a crime photographer, written by one of his instructors. It was told in comic strip form, although printed in the regular pocketbook format, and provided his first professional introduction to the comic strip type of cartooning.

In 1951 he went to New York where he spent the following three years, principally doing comic book work under the tutelage of the late Steve Douglas who was the editor of the 'Famous Funnies' comic book. Harold says that Steve kept him alive for those three years, gave him the chance to do lots of work, and thus contributed greatly to the LeDoux artistic development. Harold thinks that his change in style of working from 'big foot' to 'illustrative' was brought about by the type of comic book work he did for Steve. Which brings us to the point where LeDoux landed a job as assistant to Dan Heilman who was drawing the 'Judge Parker' strip in 1953. When Dan made the change from doing the 'American Adventure' strip to 'Judge Parker', the young man who had been his assistant decided to give up the comic strip business. It seems that this assistant had also been in the Chicago Academy class with LeDoux and Heilman and he recommended LeDoux to Heilman for the vacant job which LeDoux held for 12 years till Heilman's death several years ago.

In the beginning LeDoux drew backgrounds and then gradually,

Jeannette, Noelle, Harold, and Lorraine.

The LeDoux home in Dallas.

as time went on, he began to do more and more. During the early period of his association with Heilman, they both worked in Toledo, Ohio. Harold would pick up strips at Heilman's and then take them back to his own home to do the work. Later on when Heilman moved to Ft. Lauderdale, Florida, they continued to work back and forth by mail. At this point Heilman would pencil the bodies of the figures and ink the faces and then mail the strips to be finished up by LeDoux who was then living in Dallas. Dan's wife, Dolores, was inking the lettering and when I visited Harold last summer, she

JUDGE PARKER

I'D BETTER CALL SHEILA TO SEE WHETHER OR NOT SHE RECEIVED HER MOTHER'S CALL!
MR. BUCHANAN? THIS IS JUDGE PARKER! CAN YOU TELL ME..DID SHEILA GET A LONG-DISTANCE CALL FROM HER MOTHER?
YES, JUDGE!
IS SHE ON HER WAY HERE?
NO..SHE HAS A WALK ON PART IN THE THIRD ACT! SHE SAID THE PHONE CALL WASN'T IMPORTANT! IS SOMETHING WRONG?
APPARENTLY NOT! I'D APPRECIATE IT IF YOU DIDN'T TELL SHEILA I TALKED TO YOU!
I DON'T KNOW HOW TO SAY THIS, SAM..BUT PERHAPS YOU'LL KNOW WHAT CAN BE DONE..
WHAT ARE YOU TRYING TO SAY, SHEILA?
THIS MORNING..AFTER JUDGE PARKER LEFT FOR COURT..I WENT TO THE PHONE TO MAKE A CALL! I DIDN'T REALIZE THAT KATHERINE WAS ON THE EXTENSION! I KNOW I SHOULD HAVE HUNG UP THE PHONE IMMEDIATELY ..BUT SOMEHOW I COULDN'T WHEN I HEARD WHAT I DID...
WHAT DID YOU HEAR?
KATHERINE WAS TALKING TO A MAN! FROM WHAT THEY SAID, IT WAS OBVIOUS THAT THEY'VE BEEN SEEING EACH OTHER! HE ASKED HER ABOUT TONIGHT..AND SHE SAID SHE COULDN'T SEE HIM..THAT SHE AND THE JUDGE WERE GOING TO DINNER WITH YOU..

was still performing that job. Harold, in commenting on the murderous working hours which Heilman kept, said that Dan would get to work about 6:15 in the morning and would still be working at 8 or 9 in the evening — 7 days a week.

Dr. Nicholas Dallis, who lives in Scottsdale, Arizona, and who writes 'Judge Parker', sends copies of his script simultaneously to LeDoux and to Dan Heilman's widow. From her long experience with the strip, she is able to tell just how much space will be required for the drawing in each panel. So that she is able to ink in the words in the balloons before sending the strips to Harold who does all of the drawing.

LeDoux told me that Harold Anderson, who was the editor of Publishers Syndicate at the time LeDoux commenced his association with 'Judge Parker' and who is now a consultant to the Publishers-Hall Syndicate, always passed readers' suggestions along to the cartoonist concerned. On one occasion a woman in Florida wrote to ask why, with all the pretty girls in the world, the artist always put a certain kind of hairdo on the little girl character, Jeep — namely bangs. As a result, LeDoux took pictures of his daughter Lorraine, who wears a ponytail, and worked up a new hairdo for Jeep in the strip.

There was a lot of excitement in the LeDoux household the day I visited with him because his wife's mother had just arrived from Paris for a visit. Understandably, Harold hadn't been at the drawing board as constantly as usual so he had to keep drawing while we were talking. And during our conversation I noticed that he constantly flipped his drawing paper over to the reverse side, held it up to the light and examined the drawings carefully. As many of us know, mistakes in drawing show up quickly that way. Many cartoonists will hold a drawing up to a mirror in order to look at the figures in reverse.

Harold tries to start work each morning around 9 or 9:30 and he quits at 6 or 7 with half hour out for lunch. If he's not unduly interrupted, he is able to finish his 6 dailies and the Sunday page in 5 days of following this routine. With interruptions, his work week becomes 5-1/2 days. He says he used to bolt his noon meal but his French wife, Jeannette, cured him of that. Happily, he now relaxes at noon with his lunch and a glass of beer.

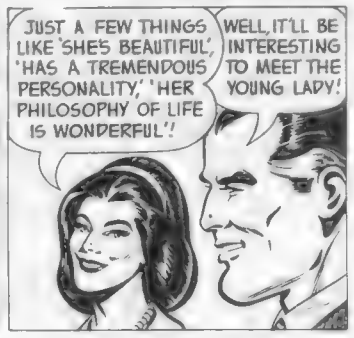
Speaking of Jeannette, she helps a great deal toward constantly replenishing the LeDoux morgue. Harold showed me a picture of a gal wearing the proper outfit for plane travel in October, which Jeannette had just clipped from a magazine. That's how specific he gets with the pictures he files. He also showed me a photo of a distinguished looking man holding a phone in a characteristic fashion, which he had referred to in drawing a shot of Judge Parker.

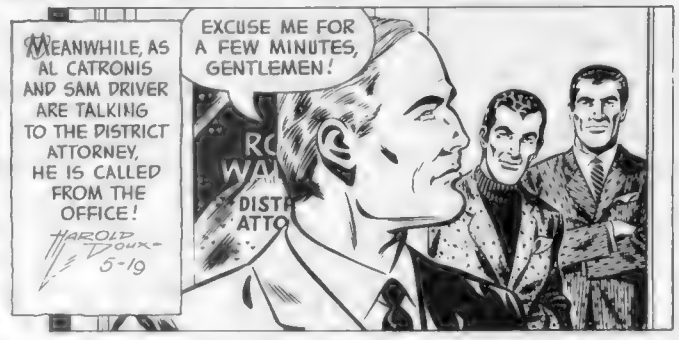
He made a few references to the alterations which he has made in the Heilman methods of working. He no longer uses the same pens and brushes that Heilman did although of course he did religiously at the beginning of their association. Harold says that Heilman had a distinctive, stylized way of drawing hands and a stylized conception of anatomy so that it was very difficult to do 'Judge Parker' just as Dan did. LeDoux tries to be completely realistic in his approach. He says if you tried to imitate Heilman's way of doing hands, you'd run into trouble.

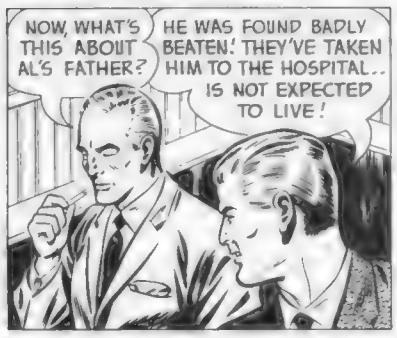
Harold told me of a very interesting gadget which the late Wilson McCoy (who drew 'The Phantom') rigged up in his studio. Wilson took a full-length mirror, cut a small hole in the middle of it, and set up a camera behind the mirror. A cable release attachment to the camera allowed him to then stand in front of the mirror and trip the shutter from that distance. So that if he needed a particular pose for one of the strips he was doing, he could pose in front of the mirror, snap the shutter and have a good photo for reference.

Judge PARKER
HELLO, DARLING! I HEAR YOU HAD A CALL FROM RANDY!
YES... HOW DID YOU KNOW?
YOU MUST HAVE SPIES PLANTED IN MY CHAMBERS!
HE CALLED ME AFTER HE TALKED WITH YOU!
DID HE TELL YOU ABOUT THE GIRL HE'S BRINGING HOME?

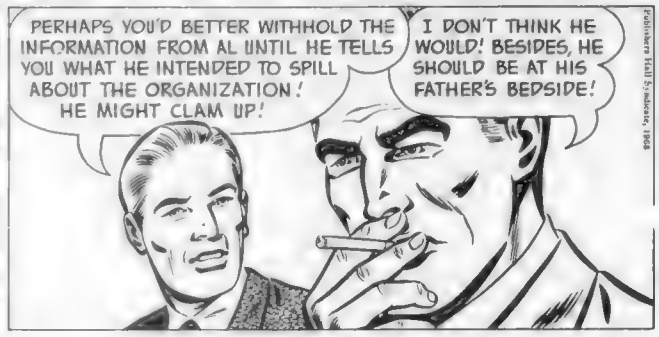
YES, RANDY AND I HAD A LONG TALK OVER THE PHONE, ALAN! I HAVE THE FEELING THAT THIS YOUNG WOMAN HE'S BRINGING HERE AS A HOUSE GUEST IS QUITE IMPORTANT TO YOUR SON!
DID HE TELL YOU ANYTHING ABOUT HER?


JUST A FEW THINGS LIKE 'SHE'S BEAUTIFUL', 'HAS A TREMENDOUS PERSONALITY,' 'HER PHILOSOPHY OF LIFE IS WONDERFUL'!
WELL, IT'LL BE INTERESTING TO MEET THE YOUNG LADY!

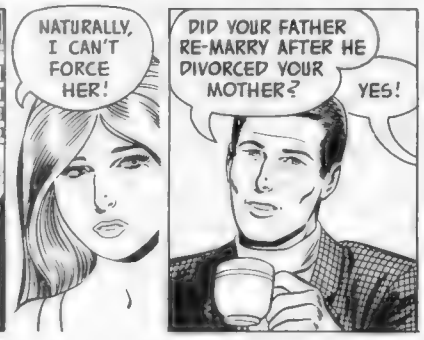

MEANWHILE, AS AL CATRONIS AND SAM DRIVER ARE TALKING TO THE DISTRICT ATTORNEY, HE IS CALLED FROM THE OFFICE!
HAROLD DOURK 5-19
EXCUSE ME FOR A FEW MINUTES, GENTLEMEN!


NOW, WHAT'S THIS ABOUT AL'S FATHER?
HE WAS FOUND BADLY BEATEN! THEY'VE TAKEN HIM TO THE HOSPITAL.. IS NOT EXPECTED TO LIVE!

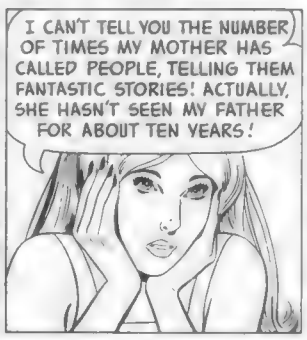
ANY CLUES AS TO WHO DID IT?
NO! HE HASN'T REGAINED CONSCIOUSNESS!


PERHAPS YOU'D BETTER WITHHOLD THE INFORMATION FROM AL UNTIL HE TELLS YOU WHAT HE INTENDED TO SPILL ABOUT THE ORGANIZATION! HE MIGHT CLAM UP!
I DON'T THINK HE WOULD! BESIDES, HE SHOULD BE AT HIS FATHER'S BEDSIDE!
Publishers Hall Syndicate, 1958

Judge PARKER
I GUESS IT HASN'T BEEN PLEASANT FOR YOU WITH YOUR MOTHER HAVING A DRINKING PROBLEM, SHEILA!
NO, IT HASN'T, RANDY! I WORRY ABOUT HER ALL THE TIME! I'VE PLEADED WITH HER TO GO TO A PSYCHIATRIST FOR HELP BUT SHE WON'T DO IT!


NATURALLY, I CAN'T FORCE HER!
DID YOUR FATHER RE-MARRY AFTER HE DIVORCED YOUR MOTHER?
YES!

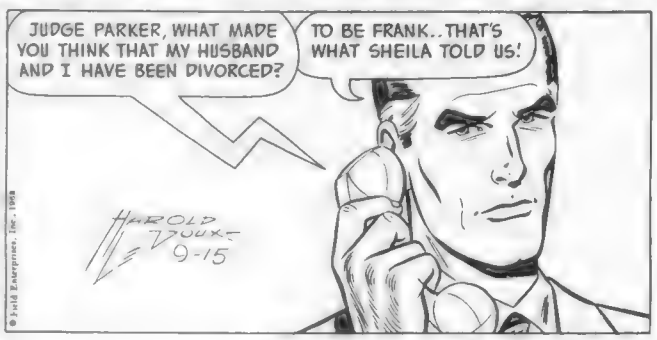
DID KATHERINE TALK TO MY MOTHER WHEN SHE PHONED ..OR DID MY MOTHER MAKE THE CALL PERSON TO PERSON FOR ME?
KATHERINE TALKED TO HER AND GAVE HER YOUR NUMBER AT THE THEATER! SHE TOLD KATHERINE YOUR FATHER HAD A HEART ATTACK!


I CAN'T TELL YOU THE NUMBER OF TIMES MY MOTHER HAS CALLED PEOPLE, TELLING THEM FANTASTIC STORIES! ACTUALLY, SHE HASN'T SEEN MY FATHER FOR ABOUT TEN YEARS!

MEANWHILE...
IT'S MRS. PACE AGAIN..WANTING TO KNOW WHETHER SHEILA IS ON HER WAY THERE! SHE SAID THAT MR. PACE HAS HAD A TURN FOR THE WORSE! ..WILL YOU TALK TO HER?

WE'RE EXPECTING SHEILA HERE ANY MINUTE, MRS. PACE! TELL ME, IS YOUR HUSBAND IN THE HOSPITAL?
YES..AT COMMUNITY HOSPITAL ..AND HIS CONDITION IS CRITICAL!

MRS. PACE, PERHAPS THIS IS NOT A QUESTION FOR ME TO BE ASKING AT THIS TIME ..BUT ARE YOU AND MR. PACE DIVORCED?
NO! WE'VE BEEN MARRIED FOR TWENTY-TWO YEARS!


JUDGE PARKER, WHAT MADE YOU THINK THAT MY HUSBAND AND I HAVE BEEN DIVORCED?
TO BE FRANK..THAT'S WHAT SHEILA TOLD US!
HAROLD DOURK 9-15
© Judd Enterprises, Inc. 1958

DONDI®

BY IRWIN HASEN

The partnership of Irwin Hasen and the late Gus Edson, which was responsible for the creation of the popular comic strip 'Dondi', began following a USO tour which the two of them made, along with other cartoonists, through Germany. On a tour such as this, a team of 5 or 6 cartoonists would visit various military installations and do a number of chalk talk routines for the soldiers. Gus, who had had long experience doing such well known strips as 'The Gumps', etc., and Irwin got along particularly well together during

Irwin did these sketches in Jamaica in preparation for a Sunday page included with this story.

DONDI®

BY IRWIN HASEN

DESPITE MRS. McGOWAN'S RIGID RULE, TODY, ENCHANTED BY ELSPETH PEALE, SOON SUCCUMBS TO THE CARE-FREE LIFE OF THE BEACH-COMBERS.

TODY, WOULD YOU CARE FOR ANOTHER BOWL OF PAWPAW AND MANGOES?

DON'T MIND IF I DO, ELSPETH!

HEY, TODY, DID YOU SEE MY SNORKEL MASK?

GOSH, TODY, WE'RE GOING SNORKELING IN THE COVE — DON'T YOU WANT TO COME?

NO, DONDI, THAT'S QUITE ALL RIGHT — RUN ALONG!

BUT YOU'LL MISS ALL THE FUN — MR. PEALE IS GOING, AND BRION AND DAPHNE —

PERHAPS WE'LL JOIN YOU LATER, DONDI.

ALL RIGHT, PEALES — MASKS ON, CHECK YOUR SNORKELS — LAST ONE IN IS A KLING KLING BIRD!

GOSH, MR. PEALE IS TAKING US TO A REGULAR GARDEN UNDER THE WATER!

GEE, I FEEL LIKE I'M IN A FISHBOWL!

?

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BRION!

DONDI!

GEE, I DON'T GET IT, TODY — YOU MEAN YOU'D RATHER HOLD HANDS WITH A GIRL THAN SNORKEL?!

4-28

ECHH!

the above-mentioned tour, with the result that Gus wrote Irwin sometime after they returned home, outlining an idea for a new strip which had been developing in his mind. During the tour, both men had seen great numbers of war orphans in Europe, and knew that many soldiers were adopting these kids. These observations gave rise to the idea for 'Dondi', Irwin thought it was great, and the rest is comic strip history.

Gus died suddenly several years ago and Irwin has been carrying on successfully since that time. At present, Bob Oksner works with him on the writing of the feature which is done for the Chicago Tribune-N.Y. News Syndicate. Here's how they operate: First of all, Bob prepares a 5 or 6 page typewritten synopsis of each new sequence for 'Dondi'. (A sequence will normally run for 10 or 12 weeks). Then Irwin and Bob will kick this around on the telephone, with Irwin acting as a sounding board for the material which Bob has written. These phone conversations result in the synopsis being boiled down to a three-page final form which is then submitted for the approval of Arthur Laro, the President and Editor of the Chicago Tribune-N.Y. News Syndicate. Following approval, Irwin and Bob get together personally each week on Thursday to break down the synopsis into the dialogue for the daily and Sunday pages. One week Irwin makes the trip from his Manhattan studio over to Bob's home in Teaneck, New Jersey, where they often work from noon to midnight. The following week Bob comes in to New York and they follow the same routine.

On the weeks when the two are meeting in Teaneck, they have a chance to try out the upcoming material on Bob's wife Pat and their kids. Naturally, the feminine and the youthful points of view are valuable in the creation of a strip such as 'Dondi'.

As for Irwin's routine at the drawing board, he doesn't like night work so he ordinarily puts in a 6-day week from about 9 in the morning till 6 or 7 in the evening. If he's behind, he prefers to get up earlier, rather than work later. He doesn't go out for lunch but eats 'in' at his studio in his Manhattan apartment. He's a bachelor by the way.

Hasen has his own interesting method of making sure that his drawings are correct and accurate. Most of us know if you hold a cartoon up to a mirror, and thus look at it in reverse, that drawing errors become much more obvious. Irwin's method goes like this: First, he roughs in his drawings in pencil. Then he flips his sheet of drawing paper over onto the back side and switches on his light board, enabling him to see his preliminary drawings through the paper. Any errors now become readily apparent, and Irwin does a complete penciling — all the details, making corrections, etc. — on the back of the paper. When this is completed, he turns the paper back to the first side and completely erases what he originally drew in rough form. Finally, he makes a finished pencil drawing, following exactly the lines which he can see on the back of his paper.

We should add that after Irwin has sketched in his drawings roughly and penciled in the lettering, the strips go to Ben Oda, an expert letterer who inks in the lettering in many of the famous comic strips.

In inking his drawings Irwin uses a brush for everything but the faces. Normally he manages to keep 6 weeks ahead on his dailies and 10 weeks ahead on the Sunday pages. As a rule he completes the 6 dailies in 4-1/2 days and he needs 1-1/2 days for the Sunday page.

As a kid Irwin used to go on all of the available amateur hours and his acting ability has always helped him to visualize the emotions of the cartoon characters he's drawing. Incidentally each year he gets a great deal of fun out of participating in the show put on by the National Cartoonists Society at its annual awards dinner in April.

Hasen was brought up in Man-

Hasen takes part in a skit at one of the National Cartoonists Society annual awards dinners.

DONDI®

BY IRWIN HASEN

AFTER BEING SNUBBED BY THE CHILDREN OF MRS. McGOWAN'S FRIENDS, DONDI MEETS A YOUNG STRANGER.

GEE, BRION, MAYBE YOU CAN HELP ME EXPLORE THE ISLAND. I'M NEW HERE!

I KNOW, DONDI. YOU'RE WITH THE PEOPLE WHO ARE LEASING CANNON HOUSE.

YES, BRION, I'M STAYING IN THAT BIG CASTLE WITH MY GRANDMOTHER, MRS. McGOWAN, MY TUTOR, TODY, AND A LOT OF SERVANTS.

SOUNDS LIKE A GRAND VACATION, DONDI!

WELL, IT'S NOT ***EXACTLY*** A VACATION 'CAUSE THEY TEACH ME MANNERS, BUY ME FANCY CLOTHES, AND MAKE ME GO TO THE COUNTRY CLUB.

GEE!

ER, WHERE DO YOU LIVE, BRION?

RIGHT DOWN THERE ON THE BEACH! COME ON, DONDI, I'LL SHOW YOU!

I'VE GOT THREE SISTERS AND A FATHER.

THREE SISTERS?! YOU POOR GUY!

DONDI, THIS IS MY MIDDLE SISTER, DAPHNE.

"WHAT BIRD SO SINGS, YET SO DOES WAIL, OH 'TIS THE SPLENDORED NIGHTINGALE— JUG-JUG, TEREU," SHE CRIES." HI, DONDI!

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-MY KID SISTER, DIANA.

H-HI, DIANA!

ANOTHER BOY— ***ECHH!***

-AND MY OLDEST SISTER, ELSPETH.

WELCOME, DONDI! OH, BRION, THE FIRE'S READY! HAVE YOU SEEN FATHER?

BEHOLD, CHILDREN—I BRING YOU A TREASURE FROM THE SEA—OUR EVENING'S REPAST!

GOSH, BRION—YOU MEAN YOU LIVE THIS GOOD EVERY DAY?!

hattan and after high school he became a sports cartoonist for a trade magazine in the boxing business. The Twentieth Century Sporting Club made mats of these cartoons and furnished them to smaller newspapers which didn't have their own sports cartoonist. For three years he attended the National Academy of Design at night. He also spent a year and a half at the Art Students League in New York. Irwin used to drop in every week or so at the N.Y. World-Telegram to talk to Willard Mullin and to drool over the master's sports cartoons. He recalls the thrill he felt one day when Mullin said, "Go ahead, Irwin, ink in the blacks!" Later on Hasen got into the comic book field with the company which is now known as National Periodical Publications, Inc. — the Superman and Batman company. Irwin did 'The Green Lantern' for them.

Then came his army service where he became editor of the Ft. Dix Reception Center Gazette and drew a strip entitled 'Route-Step O'Malley'. O'Malley was a tough little Irish sergeant with a cigar sticking out of the corner of his mouth. Hasen put in two years at Dix. After the army, he drew a comic strip, 'The Goldbergs', for a year and a half for the N.Y. Post. Stanley Kauffman, a former drama critic for the N.Y. Times, wrote this strip. For several reasons Hasen hasn't collected much of a morgue. For one thing, he has access to the N.Y. Daily News morgue — which is a whopper — and there's also the N.Y. Library picture collection which is within easy subway ride. And he finds the S & H Green Stamp catalogue invaluable also.

When he gets a chance to travel, he frequently will make sketches which often come in handy later in a 'Dondi' sequence. He says he gets flustered when trying to manipulate any kind of a camera and prefers to depend on his trusty sketchpad. Accompanying this story you will see some of the sketches (made in Jamaica) which were later utilized in his strip.

The Kling Kling birds are always hanging around the Jamaican hotels begging for food.

On occasion criticisms which he has received from readers have resulted in improved and additional continuity. As for instance the time when a sequence having to do with foster homes was being planned. Irwin and Bob had read various pamphlets giving information about these homes before embarking on the continuity. But in spite of this background the syndicate received a letter from a particular home, objecting because they felt that they were being shown in a bad light. As a result, Irwin and Bob went to visit the home and came away with a better understanding of such places. And, incidentally this conversation produced enough additional material for 3 daily strips. ●

He takes it easy on the terrace of his Manhattan apartment.

Curt Swan

SWAN SKETCHES SUPERMAN

CARTOONIST PROfiles talked with Curt Swan, who draws a great many of the Superman stories and the covers of the Superman magazines for National Periodical Publications, Inc., in Westport, Connecticut not so long ago. Here are some of his informative answers to a number of our questions.

Q: Which of the National Periodical Publications editors do you work with?

A: I work with one editor — Mort Weisinger. His group of books are the so-called 'Super-books' — Superman, Superboy, World's Finest, Lois Lane, Jimmy Olsen — these make up the Superman family. Most of these books are bi-monthly. In addition, there are the Super Giant Annuals that come out once a year. These Annuals usually contain reprints although there may be an original story included. I do most of the covers on the Superman family of books.

Q: Do you do the drawings for most of the stories in these books?

A: Most of my work at the present time is on Superman stories. Occasionally I do a story for the World's Finest — a book which combines Superman and Batman stories. And once in a while I do a Lois Lane story. That's about it — and it keeps me pretty busy. These stories average out to about 12 pages apiece. Occasionally there will be a novel — a continued story.

Q: Are these stories written by free-lance writers?

A: Yes. Each editor has his group of writers and artists.

Q: Do you do both the penciling and the inking of the pages?

A: No. I pencil the stories and another man will ink them. National has found that increased production results when one man confines himself to penciling and another to inking. Still another fellow puts in the lettering. Then silverprints are made of the finished pages and the group of coloring men who work up at the offices of National color these.

Q: If a young artist comes up to National with samples, do they take time to look at them?

A: Yes — they're very courteous about that and are interested in looking at new talent.

Q: Do the other editors at National, who handle other groups of books, operate just about the way your editor does?

A: Yes, they do.

Q: What kind of training would you advise for a young fellow who is anxious to enter the comic book field?

A: I think art schooling of some type is very important. Most young people whose work I've seen are very weak on anatomy so a study of this subject is very important. And in the past 2 or 3 years I've found that design is very important also so

that a man may have a good sense of page and panel layout. You have the overall page to consider and then you have facing pages. If two facing pages are related design-wise, then their impact is much stronger and the reader's attention is held.

Q: Did you go to art school yourself?

A: I took some night classes at Pratt Institute in Brooklyn under the G.I. Bill but prior to that I had no formal art education — I was pretty much self-taught. I grew up in a cold climate — Minneapolis — and on many winter evenings when we were snowbound and without television, we sat around the dining room table working with our hobbies. My father loved to draw exotic birds such as peacocks and it seemed a natural thing for my parents to give me pencils and paper — even as Christmas presents. My father was a railroad man but he just loved to sit and doodle with a pencil. By the time I was 5 years old, I was drawing like mad, and, as time went on, we drew pencil portraits of each other and sometimes we'd make a game out of telling one another to draw a certain animal without using any 'swipes' to help with the drawing.

Q: Did you ever have any interest in the so-called 'big foot' style of cartooning and drawing?

A: No — I was fascinated by magazine illustration.

Q: What did you do after high school in the art line?

A: Well this was at the tail end of the depression and jobs were hard to find but I did get a job with a letter service which involved making stencil drawings and occasionally a stylized drawing for a letterhead for instance. The stencil drawings were made with a stylus on the regular stencil sheet that we're all familiar with. I remember that I got $14 a week on this particular job.

Sketch for a Superman Cover by Curt Swan. The grid lines are to facilitate his enlarging the O.K.'d sketch to the finished drawing size of 10" x 15".

Q: You mentioned that you worked on 'Stars & Stripes', the service newspaper, during World War II. Did you get much chance to draw there?

A: Yes, I think that's where I got my broadest training. I did a little bit of everything — cartoons, illustrations for feature articles, maps, lettering.

Q: How did you happen to land on 'Stars & Stripes'?

A: Well, I had gone overseas with a National Guard Service Company I belonged to in Minneapolis. And at one point The Red Cross was running a little contest which involved doing a mural at one of their clubs in Belfast, Northern Ireland. I sent in a sketch and they accepted it. When I went in to do the mural I met Dick Wingert and we became very good friends. (Wingert now does the 'Hubert' comic strip for King Features Syndicate). Dick thought that I might have a good chance to land on 'Stars & Stripes' and so I worked up a little illustrated letter in order

Natl. Periodical Publications Inc.

YOU ARE WATCHING THE WORLD'S FASTEST, MOST EFFICIENT DRILL IN ACTION...
...A DRILL BETTER KNOWN AS SUPERMAN!
THE METROPOLIS GEOLOGICAL INSTITUTE NEEDS SAMPLES OF THE RARE ELEMENT, DILONTHIUM... BUT THAT STUFF IS ONLY FOUND 3,000 FEET STRAIGHT DOWN!
SECONDS LATER, DEEP IN AN UNDERGROUND CAVERN...
SUCCESS... THANKS TO MY X-RAY VISION! I SPOTTED THIS VEIN FROM THE SURFACE!
BUT AS THE MAN OF STEEL GATHERS THE PRECIOUS CRYSTALS...
ODD! I HAVE A STRANGE SENSATION... AS IF SOMEONE ELSE WERE DOWN HERE WITH ME!
GASP! NO--IT CAN'T BE YOU!

Superman page penciled by Curt Swan and inked by Jack Abel.

One of Swan's paintings.

to present my application to the Colonel who was in charge of the newspaper at that time. I showed the back of the Colonel's head in silhouette and he was interviewing me. And one of the fellows who was very glib and good with the words helped me with the letter which I sent off to the Colonel. Following this I got an additional mural job to do in an Officers' Club and received some good exposure there. Finally a letter came from the Colonel saying that I was on 'Stars & Stripes' and should go to London. I spent 2 and 1/2 years on the newspaper there and in Paris.

Q: After you got out of service, what did you do in the art line besides attending Pratt at night?

A: Well, to begin with, I went around to some of the advertising agencies but I had a pretty meager portfolio at the time and it didn't include any of the type of things they were producing in those days. Then, about this time, I ran into one of the feature writers on 'Stars & Stripes' who thought I would do well to go up to National Periodical Publications (which was known as Detective Comics at the time) and try out. I did and have been with them ever since.

Q: Have you been one of those artists who is always carrying a sketch pad around with him?

A: No I haven't. In order to train my mind to remember what I saw, I would often sit down the next day and try to draw something which had interested me from memory. Whenever I draw from life I seem to get too involved with unnecessary details.

Q: Are contracts signed for comic book work?

A: No, everything is done on a freelance basis.

Q: Some comic book publishers indicate on the 'Splash', or first page of a story, who did the penciling, the inking, the story, etc. Is this the case in your work?

A: Well, sometimes I've done stories for editors at National who suggested that my name appear thusly. But frankly, on some occasions, I've been just as glad that my name didn't appear. Maybe because I had to turn out a particular story in a little bit of a hurry, or something like that, I wasn't fully satisfied and preferred to remain anonymous on that story.

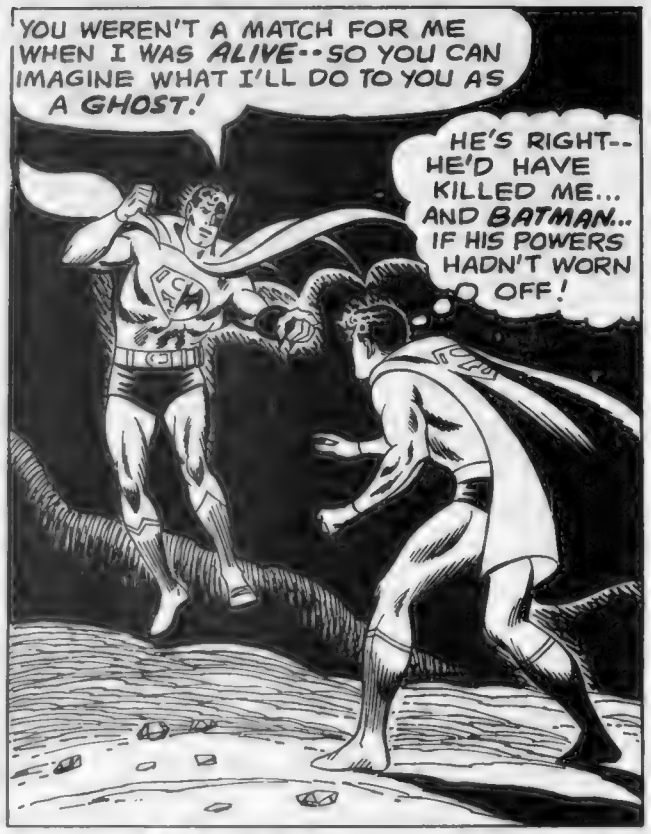
Q: Is there any pressure to produce a given number of pages per month, let's say?

A: Yes. Generally production schedules are pretty tight and they depend on people to turn out a certain number of pages a day. In my own case, I do two pages (penciling) per day.

This gag cartoon is an example of the Swan versatility.

© Natl. Periodical Publications Inc.

BUT IT IS ME, PUNYMAN... THE COMPOSITE SUPERMAN, WHO POSSESSES ALL THE POWERS OF THE LEGION OF SUPER-HEROES OF THE 30TH CENTURY.. EVEN THOUGH I'D NEVER BEEN TO THEIR ERA! *
*THE COMPOSITE SUPERMAN BATTLED SUPERMAN AND BATMAN IN WORLD'S FINEST NO.'S 142 AND 168.-Ed.


YOU WEREN'T A MATCH FOR ME WHEN I WAS ALIVE--SO YOU CAN IMAGINE WHAT I'LL DO TO YOU AS A GHOST!
HE'S RIGHT--HE'D HAVE KILLED ME... AND BATMAN... IF HIS POWERS HADN'T WORN OFF!

DESPERATELY, THE METROPOLIS MARVEL LASHES OUT, BUT...
FOOL! DON'T YOU KNOW YOU CAN'T TOUCH A SPIRIT?
:GULP!: HE'S HERE--BUT I CAN'T LAY A PINKY ON HIM! IT'S LIKE TRYING TO WRESTLE SMOKE!
3

BUT I DON'T HAVE TO TOUCH YOU IN ORDER TO FINISH YOU!
UHHHH!
HE'S...USING ELEMENT LAD'S POWER TO TRANSFORM THE DILONTHIUM CRYSTALS TO GREEN KRYPTONITE...MY ONE WEAKNESS!

Penciling by Curt Swan. Inking by Jack Abel.

This allows a margin for difficult pages — I have gone up to 3 or 4 pages a day. Five panels a page is about average on these stories. Or perhaps six.

Q: What is your typical working day like?

A: Well, I try to work from 9 till 6 or 7 in the evening. Lunch is nothing more than a 15 or 20 minute break. I do take a nap in the afternoon to rejuvenate — I can sleep for 15 minutes then awake, splash a little water in my face and I'm ready to go to work again. I never work evenings — although I like to paint and occasionally I might splash a few colors around after working hours. I generally work on weekends and holidays because, come summer, I like to get out on that golf course. Of course on Sunday morning I like to get the family's breakfast and read the N.Y. Times.

Q: You have said, I believe, that the evening work you did at Pratt Institute wouldn't have totaled more than a year of full time day schooling in art. What, then, accounts for your illustration ability?

A: Well, thinking back to my childhood and youth, I did discipline myself to practice and practice anatomy. In that connection, I remember one funny story. It seems that a neighbor of ours in Minneapolis worked for a publishing house which, among other things, put out several Nudist magazines. And I remember being startled one day when my mother brought home a stack of photographs of male and female nudes and what a great time I had with those! I practiced and practiced with these as models.

Q: What did your parents think about your getting into the art field?

A: I don't think they ever thought of my drawing as an eventual source of livelihood — they just got a great deal of enjoyment out of seeing one of their children progress in drawing.

Q: I imagine that you have to keep your file of scientific pictures up to date, don't you?

A: Yes, readers often write in to pick flaws in the writing or drawing of a story and you have to be pretty accurate. I clip pictures from the usual run of magazines you find on the newsstands and occasionally have to make a special trip to the library.

Q: Do you hear by letter from comic book fans?

A: Oh yes. Even though a good many of the pages I do don't carry my name as artist, the magazines have 'Letters to the Editor' columns and occasionally Mort Weisinger, my editor, will mention, in answer to one of the letters, that I have done the drawing. So the reader will have my name. And of course many of the fans get to know the style of drawing of a particular artist and know immediately when his work appears. Their knowledge and interest is fabulous — I've had young people come up to me, when I've been up at the office, who told me about drawings I'd done in 'Gangbusters' and they couldn't have been more than 9 or 10 years old at the time. This always floors me.

Q: Do you have any special advice for a young artist who wants to get into comic book work?

A: Yes. He ought to study the comic books. It would be all right to draw his favorite characters but he should practice drawing additional characters which would be pertinent to a particular story and should give lots of time to drawing backgrounds. Even though he's going to art school at the same time, he should put in a great deal of time drawing comic book stories in this fashion. He ought to get anatomy books from the library and work hard with them. He can use the 'stick figure' technique to get his main action and then practice adding muscles, etc.

Q: Are there any very young fellows who write stories regularly for the comic books?

A: Yes. I have drawn a number of stories which were written by one young man in his teens who submits his stories in pictorial form. He actually sketches out each panel including figures, backgrounds, lettering in the balloons, etc. When I draw the pages, I naturally take into consideration his suggestions about the action, etc. He's the only writer I've known of who submits his stories in this graphic form.

Q: You spoke of one way in which a young fellow might try to get into the comic book field. What was that?

A: Well, let's say that his primary interest is drawing. Maybe he can team up with a friend who's better at writing — and the two of them can work up a complete 12-page story to send to the comic book publisher of their choice. I know in the case of my own publisher — National — that they would get in touch with anyone who can supply the type of material they're buying. And further, some of us who've been in the game for a long time may be burning out one of these days — so there's always room for new people.

Q: Do you think of any problems which arise in your work from time to time?

A: Well, once in a while, if a writer's script has been held up, my editor may send me 2 or 3 pages of the 12 page script and ask me to pencil these up right away so that he can get them to the inker and lettering man. In these cases the deadline is

getting close. Now after I have penciled these 2 or 3 pages, I will generally have to make a few sketches and take some notes which I can keep and refer to when I get the balance of the script. You see there may be a character or two involved that appear only in this particular story — and have never appeared before — and I've got to note how I drew them in the first couple of pages. And I'll want to note just how I handled the story in the first few pages in order to be consistent throughout.

Q: Can you say anything about the prices paid for comic book work these days?

A: Well, I would think for penciling a page that $30 or $35 would be somewhere around the top. And perhaps $45 to $50 would be the range of prices paid for both the penciling and inking of a single page. This would not include the lettering.

Q: Do you deliver your work to National personally?

A: No — I use the U.S. Postal Service and I've never had any trouble. I send everything Special Delivery and I almost always mail a minimum of 2 or 3 pages — rarely a single page.

Q: Do you think of any further tips you could pass along to the young fellow who aspires to enter the comic book field?

A: Well, I don't want to start an avalanche but the young artist might want to send in some samples of his drawings to a comic book artist whose work he particularly admires. I know in my own case I always return them with some sort of a critique and possibly marginal notes which, hopefully, will result in improved future work.

Q: Do you have much contact with those who write the stories you draw?

A: No. As a rule, I see them only if we happen to meet up at the National offices. I might say that I would like to get them to supply me with a short outline of each of their stories in order to save a little of the wear and tear on me. I referred to this matter earlier, I think. In other words, when my editor sends me just 2 or 3 pages of a new script — with the balance to follow at a later date — I have to make a number of sketches and take quite a few notes so that I will be consistent when I get the rest of the pages to do. However, in many cases, a new character who appears in the first few pages, and of whom I may have made a number of sketches to be on the safe side, doesn't appear later on in the script and I will just throw away these sketches. If I could be aware of the complete story ahead of time, this extra sketching time could have been avoided. ●

Another Swan gag cartoon.

MUST YOU DO THAT ?

CHALK-TALKING TIPS FROM A PRO

DICK DUGAN, the Sports Cartoonist for THE PLAIN DEALER in Cleveland, Ohio, is an accomplished hand at Chalk-Talking and is in great demand on the platforms of the Forest City. CARTOONIST PROfiles asked him to tell us what some of his routines are like and he has done so in intriguing fashion in the following story. We've also included some of his other drawings with self-explanatory captions.

Here I am in action — someone has requested a rabbit from a 'J' and an 'S'.

Chalk-talking is fun. It is a chance to meet people, all types of people, and, after all, that's what our business is -- all types of people.

In order to explain my procedure, I thought you might like to join me for an imaginary talk, so let's go to one of my typical "night out" chalk-talks.

I try to get there early . . . to set up my easel and get the layout of the room or hall. If there is a dinner, I try to attend that also. This part is hazardous if you have a weight problem, and, I do. You know what the "Roast Beef Circuit" has done to many a man. Nevertheless, I find this a good way to get the "feel" of the crowd, meet the officers, listen to the conversation. This enables me to find out whether they are a fun group or a more serious-minded group. You then know about how hard you have to work, what cartoons to eliminate or add that may or may not appeal.

After the dinner, the meeting, the introductions or what have you, it's program time . . .

My opening remarks try to tie in with something that was said or done during the meeting. This seems to bring you right to the audience as being their program. This is followed by a rather stock introduction to my program that goes like this:

"You probably wonder why, after drawing all day, I would come out and talk to groups like yourselves and do more drawings. There are several reasons. First, I'd like to introduce you to cartooning, show you how it is done, and how much fun it is and maybe you can take it up. Secondly, and a rather selfish reason, all cartoonists - whether they are in sports, politics, gags - have the problem of coming up with new characters. Now, what better way could one find to line up characters than going around speaking to groups all over the area. (Usually, this prompts laughter. If not, prepare for a tough night.)

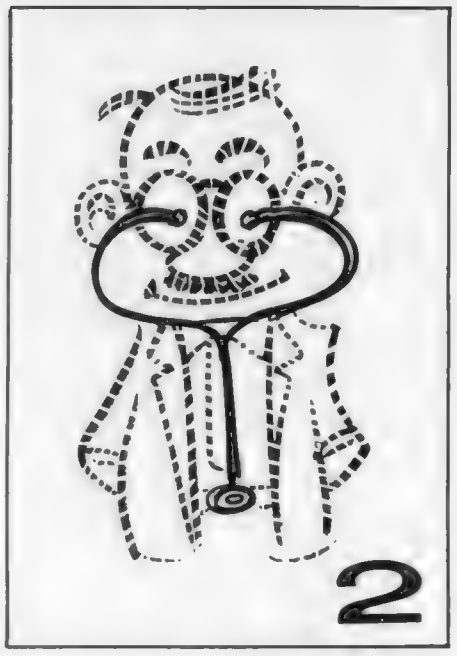
Part one of my program is simply a cartoon lesson. I attempt to show how to draw heads, expression and types of people. I could work in much more detail but, prefer to stay with the simplest forms--feeling that it may be understood easier by a lay audience.

Part two is an introduction of my cast of characters from the sports world here in Cleveland, followed by a few tricks using words and objects to make cartoons.

Part three is generally audience participation if program time permits. I ask for initials individually, and draw whatever they request from their initials. This part is a gimmick which I used on a childrens' television show and found it works well with all groups, male or female, from 8 to 80.

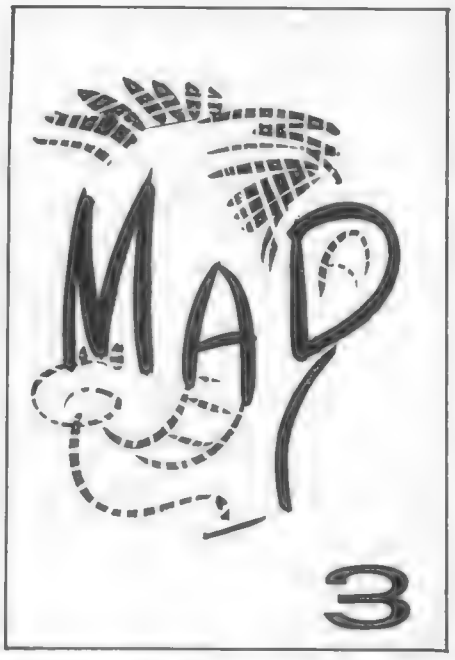
If there is any time left, a question and answer program sometimes proves interesting and fun.

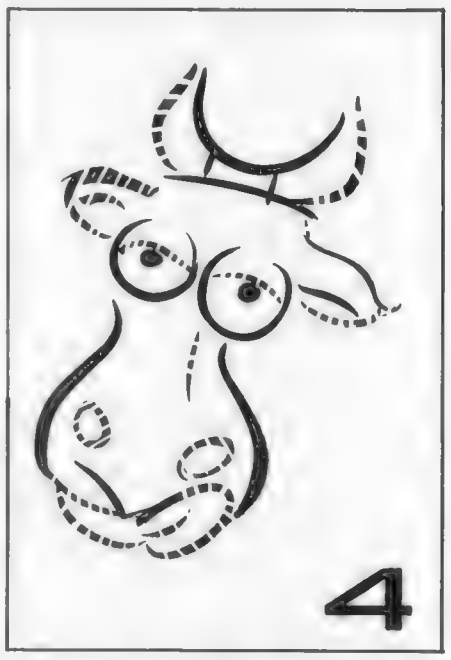
My program generally takes from 30 to 40 minutes but can be cut if necessary to a shorter program. Each program consists of 30 to 35 drawings. The cartoons are drawn on white paper with a black crayon (industrial marker). Pastel is a good media but un-



1. Start with a large bone – explain that is an easy way to get your dog home for dinner. Proceed to draw the dog . . . and get him home.

2. Starting with the doctor's stethescope (cartoon version, of course) you proceed to have the Doc pay a house call . . . at no extra charge, naturally!





3. The word MAD is easily turned into a MAD expression.

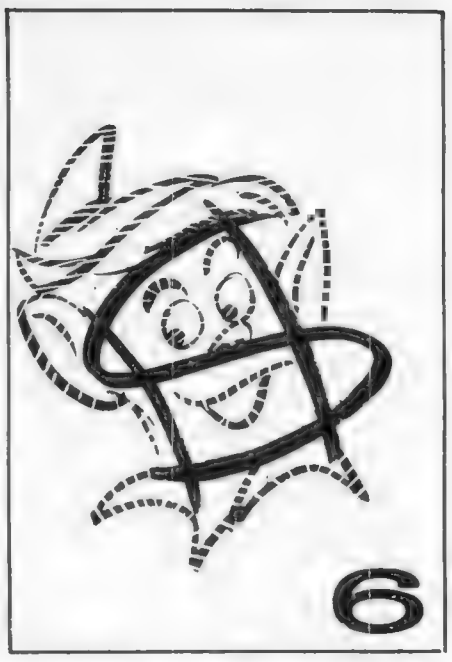
4. Here we discuss the famous farmer's daughter and salesman jokes! After stating that no one has pictured the daughter, it is revealed that the salesman was an artist and talked the daughter into modeling – thus, to identify her to the world's curious. The farmer returns unexpectedly having forgotten something. Our hero quickly hides the girl and rushes to finish the drawing and assure the farmer he came into the barn only to draw the cow.

less you spray the drawings immediately, your audience is smeared by pastel and the drawing is ruined. I would also be covered with chalk dust when I finished so I switched to crayon.

Since the Plain Dealer Speakers' Bureau is the sponsor of my talks, I suggested a strip be printed at the base of the paper. This becomes the commercial wherever I give a drawing. Drawings should be simple but recognizable. The maximum length of time I use per drawing is about 30 to 45 seconds. Some line of chatter should be used as you draw because silence can be deadly. Drawing in utter silence for a minute or even 30 seconds seems like an eternity and tends to make your audience a bit fidgity. A planned or rehearsed speech for each drawing sounds terrible. Try to keep the chatter spontaneous, light and pointed. Directing the audience's attention to an expected result or finish to your drawing and then surprise them with a different one, is a good trick to use on several drawings Kid around with the audience a little bit--it seems to create a more friendly atmosphere. As the late Vern Greene said at an NCS meeting here in Cleveland several years ago, about chalk-talking . . . "Be natural, be yourself . . . don't worry about little mistakes in speech. After all, you are a cartoonist and there is a certain charm about the informality of your approach. The vast majority of speakers cannot draw cartoons, you know".

I have only touched the surface of this business of chalk-talking. There are so many things that can be done with it. I would very much like to hear from some of the others who do this type thing, exchange ideas, and develop new techniques. After all, it is our profession so let's present it to the world the best way we can.

Let's hear it for cartooning!



5. My cast of Sports Characters includes the Cleveland Indian . . . made starting with a C and I.

6. The dollar sign represents the Cleveland Browns who seem to make money though not finishing first for several years.

7. L.C. — possibly a request from someone in the audience who would like a horse.

8. C.B. becomes a fisherman with the boat listing to wrong side. As you finish the drawing you explain that the list is caused by the supply of "spirits", which you add quickly, being cooled over the side.

GET HIM!
© King Features Syndicate, Inc., 1968. World rights reserved.
JOHN PRENTICE 2-22
GREAT THINGS, GRENADES ... IF THEY DON'T COME BACK!
JOHN PRENTICE 2-23
© King Features Syndicate, Inc., 1968. World rights reserved.
WAIT!

RIP KIRBY and JOHN PRENTICE

The following is a conversation CARTOONIST PROfiles had with JOHN PRENTICE at his home and studio in Weston, Connecticut. John has drawn the RIP KIRBY strip for King Features Syndicate ever since the death, some years ago, of Alex Raymond. Both in 1967 and 1968 Prentice was voted by the National Cartoonists Society to be the year's best artist in the story strip category.

John's studio.

Q: When did you first become interested in drawing?

A: Commencing when I was 11 or 12 years old, I was always drawing. I went through various stages, drawing airplanes during one period, followed by cowboys and then sports. At this time I drew everything from memory rather than sketching from actual objects. I also dabbled in oil and water color but I didn't know what I was doing — had no instruction of any kind. It was at this time too that I submitted cartoons to magazines but they weren't properly prepared. We lived in several oil towns in Texas (Mexia, Corsicana, Freer) during those early years. After my mother died when I was 8, I lived with an aunt and uncle. My aunt got me paints and drawing materials and encouraged me but it was just a natural born interest which kept me drawing. I was more interested in realistic drawing but I did do some big foot stuff also. Later on I was editor of the high school annual and did all the drawings for it, painted signs for the local rodeos, and rode in them too occasionally. Also painted the local grocery store specials, did the sign for the Buckaroo Inn, etc.

Q: After you finished high school, did you go to art school?

A: Not at that point. I wrote to art schools for catalogues but my uncle said he wouldn't waste a nickel to see me starving in some garret. But he would stake me to college if I'd try for law or medicine. However World War II got in the way and I joined the navy, hoping to save enough money for a later try at art school. That was in 1939. When I finally left the Navy in 1945, I attended the Art Institute of Pittsburgh for 10 months. We had life classes, sketch

John Prentice illustrates a story about John Paul Jones entitled 'I've Just Begun to Fight'.

Preliminary thumbnail sketches made before starting to pencil various strips.

classes — in other words, a well-rounded course which included lettering, layout, composition, design, production, engraving, etc.

Q: Was this the extent of your formal art training?

A: Yes, although I've attended a number of sketch classes from time to time since then.

Q: How can you account for the fact that with so little formal art training, you became successful in the field of serious illustration?

A: Well, if you force me to say it, I suppose I had more native ability to start with than my contemporaries in art school. I didn't have the knowledge of media, etc., but when I started school I could draw better than anyone in my class — and then I put in an awful lot of hours on top of that.

Q: When did you land your first regular job in art?

A: A publishing house in Hazelton, Pennsylvania approached my art school and said they needed an artist at $55 a week. My samples were picked from several batches they looked over so I got the job and moved to Hazelton where I had an apartment for $30 a month. I did a little of everything — halftone illustration, covers, spots, lettering, paste-up but after 10 months the publishing company went bankrupt so I got my few belongings together and came to the big city.

Q: Did you get illustration work right away?

A: I was actually looking for a steady job but I found myself getting freelance jobs now and then. While I was searching for that steady job, I'd make samples at night. I tried to carry as big a variety of samples as possible but they were always figures and heads — never drawings of products, etc. After a while, I got a few cheapie pocketbook-type covers to do and then I discovered the comic book industry which I hadn't even been aware of at that point. Suddenly, I found myself able to make $125 a week when I was used to my $60 — and I thought 'boy, that's it.' I found out that drawing for the comic books was a production job and the faster you did them the more money you made so I speeded up and did quite a bit in this line. However, at the same time I was doing pulp covers and cheapie illustration and that kind of thing. I did comic books for several years, then went almost whole-hog into illustration and got myself an agent. At the time RIP KIRBY came along, I was probably doing 80% of my work in the illustration field for Coronet, Adventure magazine, Blue Book, American Airlines, Goodyear Tires, Shell Oil and others.

Q: How did you happen to leave illustration for the RIP KIRBY strip?

A: Well, Leonard Starr (who does the ON STAGE strip for the Chicago Tribune-N.Y. News Syndicate) and I were sharing a studio at that time and in the process of making the rounds trying to sell a strip he had met Sylvan Byck, the Comics Editor at King Features. After Alex Raymond died, Leonard told Sylvan about me, with the result that I was called in and told about the competition which was going to be held to determine who would carry on RIP KIRBY. I was asked to pick up 2 or 3 Alex Raymond originals and to draw one daily strip using my own situations. I drew a couple, submitted the best one and was told that King would let me know their decision in about a week. As fate would have it, just at that moment my agent called up and said he had about $3000 worth of work for me. He was flabbergasted when I told him I couldn't take it so I explained the predicament I was in. When I put this dilemma to Sylvan, he got an answer for me in about 15 minutes — that I was to carry on RIP KIRBY.

Q: Were you familiar with the strip before this time?

A: Yes I had always been a fan of the strip — had always admired Raymond and read the strip practically every day. King gave me

a stack of originals and a lot of proofs, and told me to do the strip so that nobody could tell the difference. I even made the cross-hatching run over the borders the way Alex did. I had never met Raymond so there was nobody to tell me what pens or brushes to use. Just had to guess. At the time I thought I was coming very close to his style but as I look back now I'm amazed at the difference. Sylvan advised me to be very careful with the hands because Raymond drew them so well.

Q: How closely do you and Fred Dickenson, who writes RIP KIRBY, work?

A: When I first started drawing the strip, Fred and I would meet once a week in Sylvan's office and go over the story for the next week. We'd talk about what Fred was going to write before he actually turned out the script and sent it to me. We did that for a few weeks and then gradually Fred and I switched over to talking on the phone now and then. Finally he and I reached a point where it was rare that we'd even have to have any communication on the strip. Maybe now and then he'll write something that may be a little tricky — which I can't show exactly that way — and we'll have to get together on the phone.

Q: Does Fred submit a synopsis of an upcoming sequence to Sylvan Byck these days?

A: I think Fred does that quite a bit — sometimes he may just talk it over with him and let Sylvan know what he's going to do. Fred's such a pro that he turns out a beautiful job and he's one of the few writers I know who can write in pictures the way an artist does. Actually at times I think he could actually use a little more dialogue or more of a caption than he does.

Q: Do you recall any 'boo-boos' you've committed in drawing the strip?

A: Well, in one Saturday strip some time ago I drew Desmond being shot — and he was wearing a turtleneck sweater at the time of the shooting. Then in the Monday strip, the action of which took place just a few seconds later, I showed him wearing a black bow tie. You see I'm so used to drawing Desmond with that black bow tie. Right after this I got a letter from the art editor of the London Daily Mail saying that they had been flooded with letters containing such wry comments as 'Is Desmond a quick-change artist?' and 'I suppose Desmond wants to be dressed his best when he meets his maker.' I sent the 2 originals to Mr. Phipps, the art editor, with a little note acknowledging my guilt. He was delighted and I understand he has them hanging on his office wall — figuring they may turn into collectors' items. Speaking about 'boo-boos' reminds me that when the syndicate gave me some Alex Raymond originals to work from, I looked at one of them and something seemed wrong but I couldn't tell right away what it was. Finally I saw that Raymond had a man with a beard in each panel, only in the middle panel he had forgotten to draw the beard on the guy!

Q: Is there a story behind that flintlock pistol I notice over there?

A: Yes. In one sequence of RIP KIRBY a murderer had an accomplice sneak Kirby's revolver out of his home long enough for the murderer to fire a bullet from it. The revolver was put back so that Kirby would be unaware that it had been tampered with. Then the murderer took the bullet with the striations on it and loaded it into a smooth bore flintlock and proceeded to kill his victim. As a result when the police get the bullet and test it they assume that it's been fired from Kirby's gun. In drawing this sequence I got out my pictures of flintlocks and drew a close shot of the gun being fired. Soon after the strip appeared I started getting letters including one from the Earl of Scarsdale in London, pointing out that I had the frizzen in the wrong position and that the gun wouldn't even shoot that way. I didn't even know what the frizzen was . . . so after that my wife Cathy went out and bought me the flintlock you see there. That must have been 7 years ago and would you believe it, I haven't had to draw another flintlock since.

Q: Do you collect pictures in order to build up a morgue?

A: Long ago my wife was helping to build up a morgue for me but eventually I bought another fellow's picture collection. That's a pretty complete file but it's dated in some of the sections such as 'automobiles' and 'airplanes'. As far as planes are concerned the Public Relations Department of the Air Force in New York is very helpful, as are various aircraft manufacturing companies. I remember for one strip that I needed a certain type of rescue plane that was used in Cuba at that time. I called the Navy and told them what I needed — including the pilot's helmet and flying suit. Believe it or not, they posed a yeoman, who wasn't even a pilot, rigged him up in the correct flying gear in front of the proper plane and delivered the photos to me in my N.Y. studio by Chief Petty Officer. How's that for service? On another occasion I called Lockheed for some plane photos and had them within 2 days.

Q: You mentioned a funny experience you had when you called Rolls-Royce. Can you tell me about that?

A: For some reason or other, it's very difficult to find a picture of a Rolls that isn't either a 3/4 front view or a side view. And I needed one from a different angle. So I phoned Rolls-Royce in New York and got this very proper Britisher on the phone. He was very hesitant and very cautious and wondered what I wanted to use the pictures for. I told him that I did a syndicated comic strip

John's wife Cathy posing.

Prentice and the flintlock mentioned in this story.

The two strips in which Prentice inadvertently made an instantaneous change in costume for Desmond — from turtleneck to bow tie.

YOU ARE UNDER ARREST, MISS MERLIN!
PLEASE... PLEASE...
© King Features Syndicate, Inc., 1967. World rights reserved.
JOHN PRENTICE 9-29
THAT WILL SILENCE HIM FOR GOOD!
© King Features Syndicate, Inc., 1967. World rights reserved.
GET INTO THE CAR! YOU'RE LUCKY I WAS WITH YOU...
DESMOND! DESMOND! I COULDN'T HELP...
JOHN PRENTICE 9-30

and had to picture a wealthy family in one sequence and added that there's no symbol which indicates wealth better than a Rolls. The Britisher was relieved at that point and explained that he was just checking because the Rolls-Royce people didn't want drawings showing gangsters and such-like riding around in their motorcar. But after all this, they sent me more of those same 3/4 front and side views.

Q: Do you ever get bored with drawing the strip?

A: Well, since in doing a strip you are working in the same medium every day, and you have the same size page layout, you don't have the variety you do in illustration work. My own way of fighting boredom in this situation is by changing pen points or my paper. For a while I may use smooth paper—then shift on other days to rough paper, etc. The finished product looks just the same but I arrive at it in a little different way.

Q: What kind of hours do you keep at the drawing board?

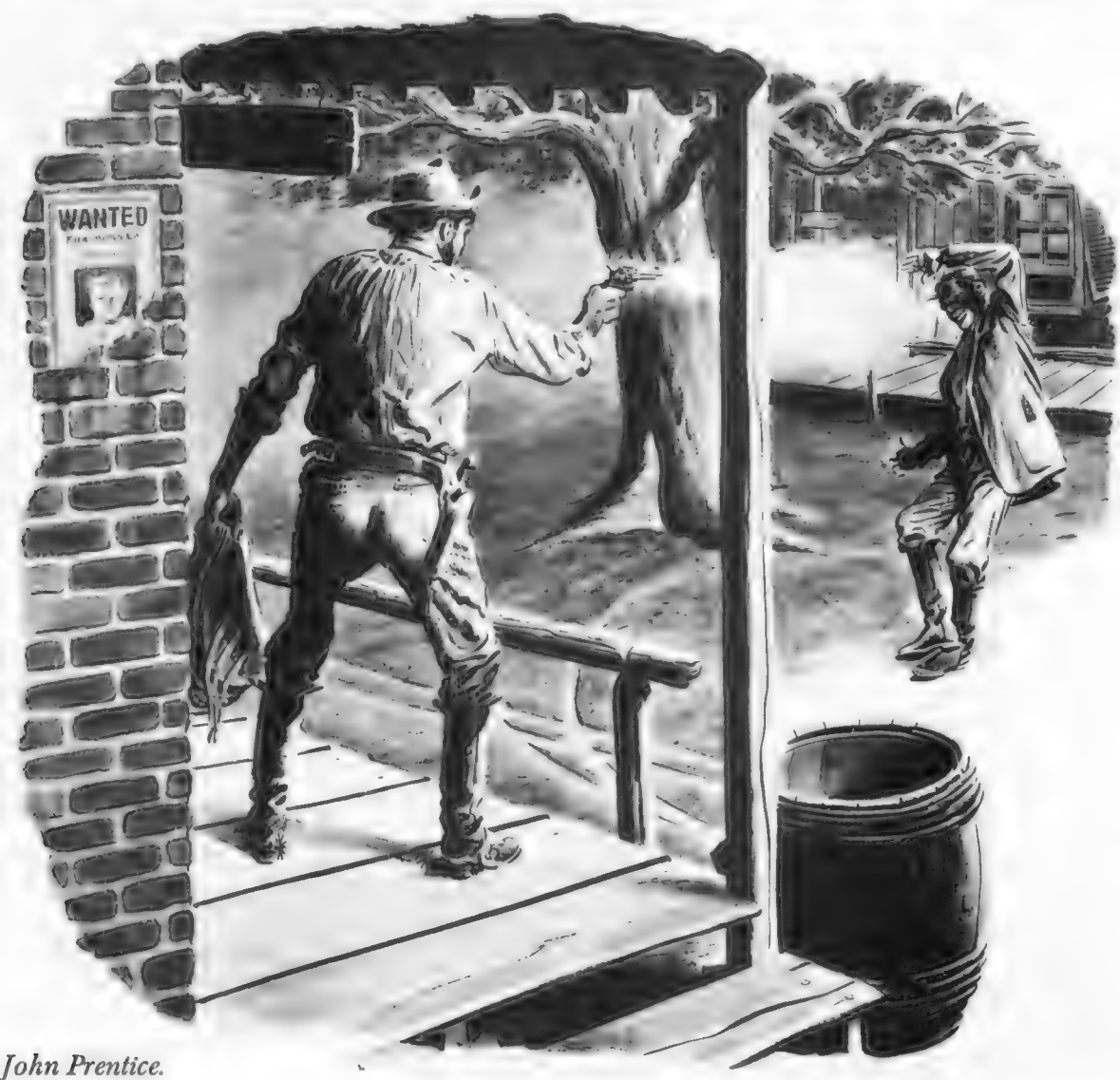
A: Usually I try to get to work about 9:30 in the morning and work till 6. But sometimes I'll take a half-day off for a shopping trip with my wife and I'll have to make the time up later. So I find myself putting in maybe a couple of nights a week at the board. Ordinarily I can do my week's strip in 5 days of this routine, but sometimes I'll get a tough week that requires research and it'll take me 6 days. Never 7, fortunately.

Q: Have you been in the habit of carrying around a sketch pad?

A: No. I wait till I need a picture of something, and if I can't find it in the files, I'll take my trusty Polaroid and go out and get it. For instance, if I need a shot of an outdoor phone booth, it's quicker for me to get a Polaroid picture than to sketch it.

Q: Do you ever use models?

A: Occasionally I've used models that I'd get through the Society of Illustrators. My wife Cathy used to pose quite a bit for me and she was a very good model. During the times I've shared a studio with a couple of other artists, I've discovered that nobody makes a better model for a strip than another artist . . . they seem to be uninhibited. As for girl models, there are always acquaintances who are delighted to pose for you for nothing just for the excitement of appearing in your strip. Once in a while I'll use a man I know as a model and put him in the strip as a villain just for the fun of it. I find that I have to ham him up a bit and caricature him a little in order for the character to come off properly in the strip. In other words, I don't draw him exactly as he looks. ●



An Illustration by John Prentice.

'THE BANK DICKS'

Photos by Jim Ruth

Bankers Trust Company, New York, is one bank that realizes that the pen is mightier than the sword. Or at least mightier than the traditional scissors used at ribbon cutting ceremonies at new branch openings.

Bankers Trust hired, for one of their most recent openings, two top professional cartoonists, Dick Hodgins of the Associated Press and Dick Ericson, a well known magazine cartoonist. 'The Bank Dicks', as they have come to be known, not only drew the people into the bank but drew them once they were there.

The event proved to be a most popular one with the customers. Many of the parents put their children on line to have their caricatures done while they opened accounts with the bank. Several ladies who came into the bank alone went home and brought their children back when they saw the goings-on. Those people too shy to have their pictures drawn enjoyed just standing around and watching the artists work. All the drawings were done on a sheet, 11" x 14" with the bank logo imprinted in the lower left hand corner. Those who have ever had their caricature drawn by a professional artist know that these are cherished items not easily thrown away. Thus the bank was able to supply to its customers something with a great deal of personal value to them. The success of this promotional feature prompted the bank to do it a second time at another opening.

The kids who came into the bank with their parents really had a ball. The only problem that occurred all day was trying to keep the kids in line while waiting their turn to be drawn. Every one of them wanted a drawing and The BANK DICKS stayed the whole day so no kid or adult went home empty handed.

Dick Ericson receives unsolicited note of appreciation . . .

but it was the whole family that shared in the success of this event.

The SIRHAN SIRHAN TRIAL

Bill Lignante

Top Cartoonist sketches it for ABC Network News

Cartoonist Bill Lignante has had long experience drawing such newspaper strips as 'Ozark Ike', comic books such as 'The Phantom', and has been involved in many other newspaper features. He has also done TV layout work for Hanna-Barbera but just recently he has been filling his most exciting assignment in the past 20 years — that of covering the Sirhan Sirhan trial in Los Angeles with his sketchpad for ABC Network News. This experience reminds one of the time when all news events were depicted by artists. The fact that no TV cameras or photographers were allowed in the courtroom gave Bill a chance to relive those golden days. Following is his story of some of the daily problems he encountered.

Pounding the pavement to convince potential clients of how "fantastically great" your work is, and why your style will help tell their story better, is nothing new to any professional artist, cartoonist, illustrator, etc. At any rate, after 20 years (this June) it has become a way of life for me. I can't complain. Like all of us, it has had its ups and downs. Needless to say, the ups were better than the downs . . . but I do feel that it is in the down periods, you do your most intensive creative thinking. Anyway, that's just a personal opinion. It was on one of these "shoe leather excursions", searching for

These signatures represent all the people who appear in the courtroom each day.

new fields to conquer, that I discovered an area of comparatively virgin territory for a cartoonist . . . the news media. I wore a path from TV station to TV station in Los Angeles (there are seven — four local and three network). I worked up some ideas I thought would be different for a news broadcast. I tried to convince them all that a story telling cartoonist, such as myself, could certainly tell the most exciting of all stories . . . current events, in a more dramatic way. A pair of shoes later, I finally made a dent . . . two local stations and one network were interested. Then, the tragedy of June 5, 1968 occurred . . . the assassination of Senator Robert F. Kennedy.

It became apparent that 1969 would be the year of the courtroom trial . . . courtrooms where no TV cameras or photographers would be allowed. When I received a call from ABC's west coast network news director, Bill McSherry, inquiring as to my availability to cover the Sirhan Sirhan trial for his network, I didn't hesitate. Without exception it has been the most gratifying professional experience in 20 years. We taped a show recently illustrating a tape recording made while Sirhan was being interrogated the night he was taken into custody. I created five drawings to illustrate 2-1/2 minutes of tape. It was the same as illustrating a story type comic strip.

The daily routine at the Hall of Justice in Los Angeles is an interesting one. It starts when I get off the elevator at the eighth floor and turn left to "Dept. 107 Superior Court". I walk down roped-off hallways lined with spectators, cameramen, photographers and helmeted policemen in full regalia. At the end of this hall is a desk

where two men from the Sheriff's Dept. are seated. The officer on the right handles the members of the press; the officer on the left handles all other persons who will be allowed to visit in the courtroom that day, including witnesses. All seats are numbered and assigned at this desk under the watchful direction of Mr. Frediani, the court coordinator. The members of the press have permanently assigned seats. The artist, because of the nature of his reporting, sits in the first row. There are six of us.

After being checked in at the desk (which consists of recording your seat number, press card number and your signature daily), you stand in a line over to the right of the first steel door to await your turn to enter. Inspector Newman is the Admittance Director. There's a knock at the door; Inspector Newman looks through the small glass window, turns back to the line of waiting press and says, "Three males" or "Two females" etc. This is startling at first, but you get used to it. You see, *everyone* must be searched before going into court and they can only handle so many at a time. You are passed through the first door into a small hall where five more officers eye you. Again you wait. Another knock on another door and then into the examining room where you're told, "Everything out of your pockets and on the table"; then, "Hands against the table and spread your legs". At this point, your anatomy is gone over quite thoroughly, followed by, "Stand behind the black line, arms out." Then another officer goes over your body with a Geiger counter type instrument to see if any metal object is concealed. Your wristwatch, belt buckle, cuff links and tie clasp set the thing

off. This is acceptable. Each item, however, is thoroughly fingered by the officers just to make sure. Meanwhile, back on the table, your personal belongings are being examined. Here is where we artists give the officers a tough time. I usually carry two or three dozen pencils and pens, pads and a portfolio filled with this and that. Of course, each pencil and pen could be a weapon and is individually examined. It takes a little time to complete this task. Finally, you get the nod. Back everything goes and you stand over in front of another door from which two eyes glare at you through another little window. The eyes get a signal of approval from your examiner and you pass into the lobby outside the courtroom. Here, everyone relaxes and awaits the day's proceedings.

The examinations, though serious, are not without their humorous side. Especially after everyone gets to know each other. Not too many of the cracks are reportable, but here are a few: "I want a policewoman to examine me this morning as a change of pace"; "A little lower and to the left . . . Ah, that's better"; "I wouldn't be able to wake up in the morning without this daily massage"; "My wife's going to have to take a course at the Police Academy so

THE PALAVER GOES ON FOR DAYS. THE PHANTOM WATCHES CALMLY, HOLDING HIS TRIGGER TEMPER IN CHECK...
SOON THE PHANTOM PEACE RETURNS ONCE MORE.
WHAT WERE WE FIGHTING ABOUT?.
I CAN'T REMEMBER!
IF THEY EVER FIGHT AGAIN... AND THEY PROBABLY WILL...WILL YOU DESERT THEM?
NO, DIANA...
...I'VE GOT TO REMEMBER THAT PATIENCE IS PART OF BEING THE PHANTOM!
...IF I EVER FORGET, I'LL HAVE THE CHAIN AND YOU TO REMIND ME OF WHAT MY FATHER WENT THROUGH TO GET MY MOTHER!
I WONDER IF HE WOULD REALLY HAVE DESERTED US! WE'LL NEVER KNOW!
Bill Lignante

A page from 'The Phantom' comic book.

OZARK IKE — *By BILL LIGNANTE*

AH DON'T GIT IT, BUBBLIH!...
..THAR'S ALWAYS SOME EXCITEMENT GOIN' ON IN SPRING TRAININ'! WHUT'S SO SPECIAL THIS YEAR?
Produced by Stephen Slesinger, Inc.
© 1956 by King Features Syndicate, Inc.
World rights reserved.
SI...EVERYTHEENG LOOKS JUST LIKE EET SHOULD, AMIGO!
UH--YEAH...EXCEPTIN' FER ONE IMPO'TANT THING THA'S MISSIN'!
HUNH ? SUCH AS?
Billdignonte 2-29
SKIP SKELLY?
UH--TH' BUGS' MANAGLIH!
BUGS

BILL LIGNANTE and JOHN DAVENPORT (The ABC newscaster at the trial).

that when the trial is over, she can do this"; and so on.

Once court is convened, everyone gets down to the serious business of reporting the trial. Your eyes have to be everywhere. You must have a photographic memory. You draw constantly. I'm lucky to have John Davenport, ABC's newscaster, sit right behind me. He can see what I'm drawing and can work out his written commentary around my pictures. Also, through notes passed to me, he will make suggestions. At the 11 o'clock recess, we talk further. When court adjourns for lunch, the rat race starts. John and I rush back to ABC where he works out his text and I, my drawings. We must tape the Sirhan feed by 2:30 P.M. Los Angeles time so ABC's Frank Reynolds can use the spot on his network show at 6 P.M. New York time. I try to keep my drawings flexible and to anticipate what might happen in the afternoon session in court, so that if there is an update to be made, it can be done quickly, efficiently and accurately.

I have gotten many compliments on my work from many sources which is always gratifying. Newsweek magazine did an article on courtroom artists in the March 10th issue. The three networks will exhibit their artists' work in a combined show at the California Museum of Science and Industry at the end of the trial here in Los Angeles. ●

Hunter Extraordinary

ENGINEER, CROW HUNTER, CARTOONIST

by GEORGE FETT

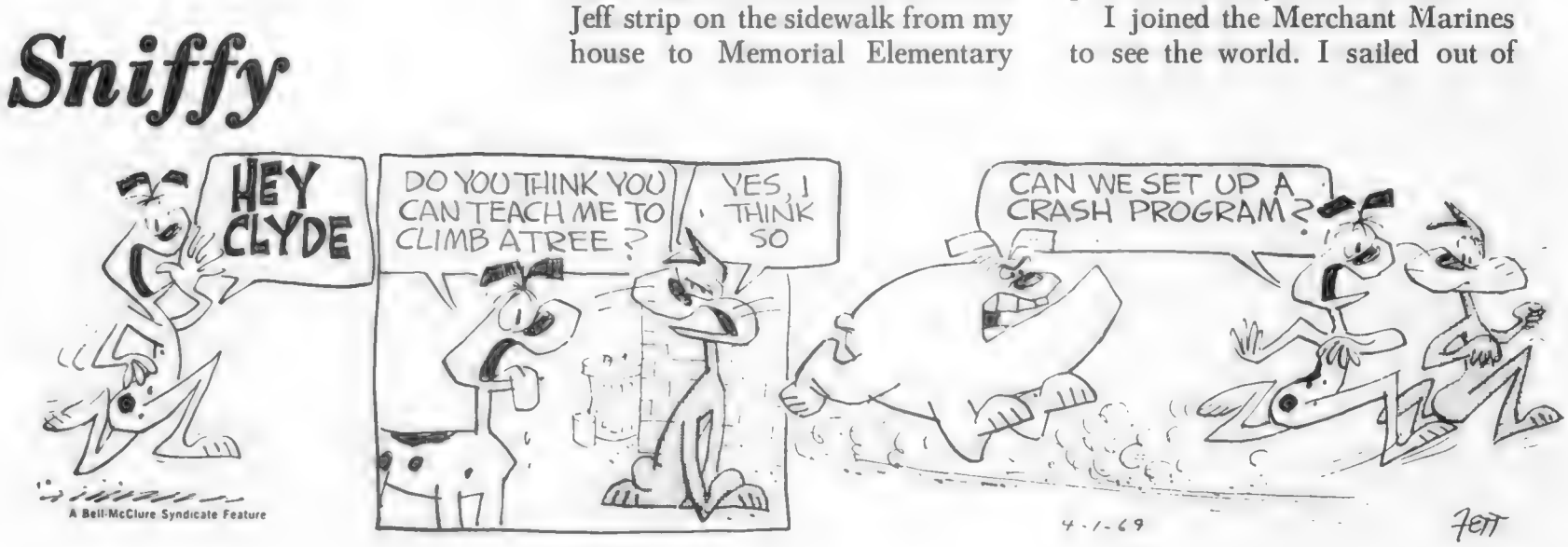
When Jud Hurd called me a short time ago and asked me for an article of my life as a cartoonist, I was a little stunned. "Holy Smoke — I made it — I'm a cartoonist," I thought.

As with most other cartoonists, it all started many years ago when I was very young. Cartooning was an obsession. I drew on everything — fences, walls, sidewalks, and the paper bread was wrapped in (my reward for going to the store). I was probably the best Mutt and Jeff and Popeye drawer on Cleveland's east side Once I had a continuous Mutt and Jeff strip on the sidewalk from my house to Memorial Elementary School and back which was over half a mile. I wasn't much for humor in those days but I hung a lot of teachers.

This continued until high school when I gave up sidewalk cartooning. I noticed that there were girls in the world and I tried to keep a crease in my pants. Sidewalk cartooning is rough on the knees.

After high school I went to Cleveland School of Art. I was here four years and graduated in 1941. I worked a few months in commercial art studios in town until they got the war going to a point where they could use me.

I joined the Merchant Marines to see the world. I sailed out of



New York and Boston and spent all of my time on the Atlantic. Many times I tried to get a ship going to the Pacific — mostly to get some warm weather but never made out; so back to the North Atlantic.

Between sessions at the black-jack and dice tables, I sketched and cartooned everybody in sight. I probably had more adventures than any other merchant seaman during the war.

After the war I applied for a scholarship to the Colorado Springs, Colorado (where else would it be with a name like that) School of Art and was accepted.. I picked this school because I wanted to study with Boardman Robinson. I admired him as a painter and draftsman and for years he had worked as a political cartoonist for the "Masses" and other publications. He was also a fine artist, muralist, and illustrated many books for the "Modern Library" series.

The year my wife (I married my high school sweetheart) and I spent in Colorado went all too quickly. I painted, sketched, climbed mountains, and got my first taste of big game hunting. We left Colorado with $300 I earned doing visual aid posters for the army. We were en route to New York City where everything happens.

We stopped in Cleveland intending only to spend a short time to renew acquaintances but illness in the family forced us to stay much longer than we intended.

I needed a job — something temporary until we could continue our journey to New York. The first job that came along was with a consulting engineering firm. I was hired to make promotional drawings, perspectives, renderings, etc.

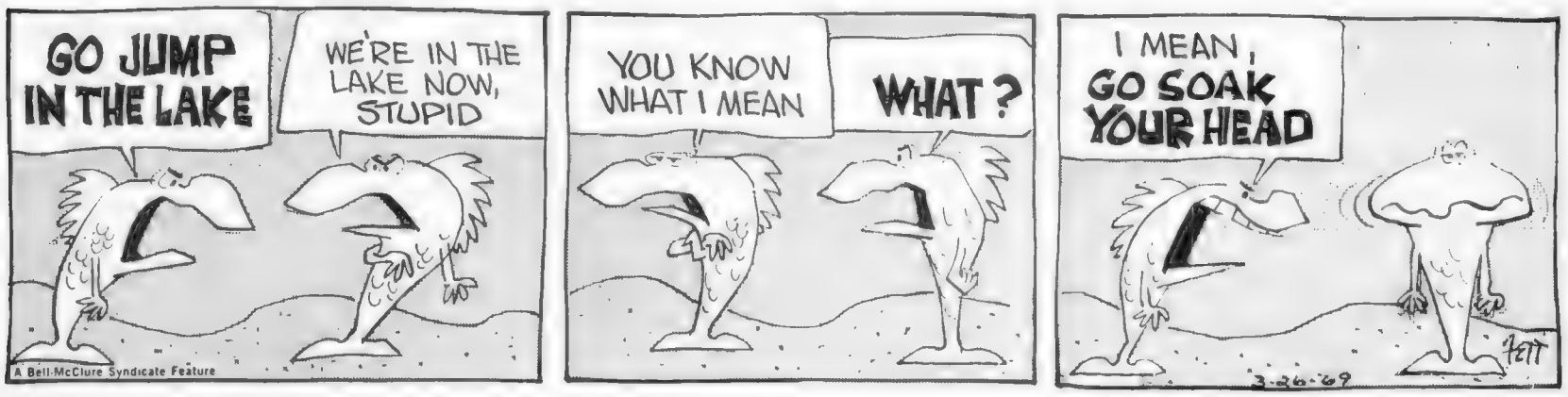
This "temporary" job lasted long enough for me to learn a bit of engineering or at least some of the engineering terms to impress a client and I'm enjoying it.

About a year later two of the top engineers broke away from the firm and started their own office. I was asked to go along as an associate. Life from here on got hectic and exciting — we didn't know much but we made up for the deficiency in enthusiasm. Eventually we did jobs all over the country — test facilities for the Air Force, jet engine jobs for the Atomic Energy Commission, plastic manufacturing plants, high rise office buildings, and hospitals.

During this period, because of the exposure, I got more and more involved with the engineering end of the business and now I can even read a slide rule.

As I said the work was very challenging and gratifying and I'm sure I was much happier here than I would have been in a commercial art studio. Now and then a client or contractor would call up and ask me to interpret the gag on the blueprints. Some say a great deal of the funniest stuff I've done were blueprinted. (You just can't account for people's tastes).

Throughout this engineering period of my life, I came to New York trying to sell a cartoon strip


GO JUMP IN THE LAKE
WE'RE IN THE LAKE NOW, STUPID
A Bell-McClure Syndicate Feature
YOU KNOW WHAT I MEAN
WHAT?
I MEAN, GO SOAK YOUR HEAD
3-26-69

but with no success.

In 1961 I decided to try to fullfill the life long dream of doing a cartoon strip. I developed an idea, drew up about six weeks of panels and went to New York. The rest of the story you can guess — I didn't make out.

Three years later (1964) and at least twenty more trips to New York and eight cartoon strips later, I got a contract with Bell McClure Syndicate.

This was my contract to do the 'Sniffy' strip for them. John Osenenko (Executive vice-president) and Elmer Roessner (Editor-in-chief) were very helpful and worked with me to develop the feature before it was released.

The first two years of being syndicated were quite hectic because I was still working as a full time engineer and did the cartoon strip evenings and week-ends. This left very little time for hunting, fishing, or sleeping for that matter.

I am still connected with the engineering profession but in a very limited way — about two or three mornings a week, and the rest of the time I'm a full time crow hunter and cartoonist.

My work habits are very simple, I work all the time. I usually devote Monday and Tuesday mornings to developing my ideas. I do all my own drawing and lettering and with a little luck I have a package ready to mail the end of the week.

Saturdays are mine and I go out into the wilds of Ohio hunting. We have a limited hunting season in Ohio for the usual game but for crow and fox there is no closed season and the woodchuck hunting is fair.

Varmint hunting (that's crow & fox) is Big in this part of the country. We call crows to a blind and use shotguns but we usually take them with high power rifles. You're just not "in" unless you have a souped up 222 or 243 rifle with a 15 power scope, set triggers, etc., and of course one has to load his own shells.

When I'm not chasing crows around the countryside, I'm sighting in the guns or target practicing. With a good gun, properly loaded ammunition, one inch groups at 200 yards are not uncommon. (This is beginning to sound like an article for the Outdoor Life Magazine).

In the fall, I go to one of the western states to hunt mule deer and elk. We assemble our jeeps, trucks, camping gear, (including two Honda "trail 90" motorcycles) and head for the high country. This fall hunt usually lasts about two weeks. I have been hunting with this group of men since we were kids together and by now we have enough equipment to put any commercial big game outfitter to shame.

This last fall I went on my first trophy hunt to Alaska. I hunted out of Fairbanks and got a trophy size caribou and a fair size moose. Primarily the hunt was for grizzly and dall sheep. We did not see any legal size sheep but almost fell over a 600 pound grizzly but that's another story.

In the summer I try to spend a week in Northern Canada fishing, relaxing and reading a few books. I can't get as enthused about fishing as I can about hunting as I don't think fishing is noisy enough for me.

Cleveland is my home, I was born here, and I like living here. It's handy to my hobbies. If I can't spend one day a week in the fields or woods, shoot a crow at 300 yards, I don't function as well as a cartoonist. Even my pool game is off.

Thursday night is pool shooting night. That's the night a few of the local hustlers congregate in my recreation room or at one of my friend's for a few games of straight pool. I find pool a fabulous game even though I don't play it well, but I'm working on

This street scene includes most of the characters in the 'Sniffy' strip George does for the Bell-McClure Syndicate.

it. During the past three years my home (with my wife's reluctant permission) was slowly transformed into a studio, library, pool room and gun rack.

Sniff, the straight man in my feature, was named for a beagle I had. We chased many rabbits and flushed many a bird together. It was through this dog I learned to bury a bone and find out who's in heat in the neighborhood. He may not have been the best rabbit dog in town but he had no peer at being a lover. The other dogs and cat in my feature at one time or another all lived with me.

These dogs were all city and traffic wise. They knew the bus schedule when I was going to school, the mailman's itinerary, and rubbish collection day. This is the background for my strip. I think our dogs or pets reflect us and our society. I think they're adapting better to the space age than we are.

My feelings about cartooning are very strong. I think it's a compulsion in man. At one time or another everyone draws cartoons in school books, sidewalks, fences, anywhere. I dare say every school boy sometime in his life entertained the thought, at least once, that he would like to be a cartoonist. There are a few of us that never quite got over it.

I can imagine a caveman coming back to his cave from an unsuccessful dinosaur hunt. Picture a home in which nobody is house broken. His wife is working on a rhinoceros hide, his brother-in-law is asleep, the kids are yelling and running around. "Man, we just gotta do something about this cave. Maybe we could decorate the walls." Thus was born the first cartoon strip. It shows a couple of bison with the caveman throwing spears in their rumps. Who knows; this must have been the knee slapper of the age since they drew this scene so often. If you ever noticed the bison is always drawn very realistically but when he drew himself it was always a one stick figure. He couldn't help it, he had to cartoon himself.

The very stylized Egyptian temple paintings were also a kind of cartooning. They were the first of the adventure strips and the Pharoah always won just like all the cartoon good guys.

I usually end my working day about 9:00 P.M. I unwind by reading. I'm a buff on history and philosophy. I almost never read any fiction. I don't read with any particular desire for self-improvement, I just enjoy it. To me it's the most pleasant way to end a day. Of course sometime during the unwinding process I get so wound up reading that I have to do more cartooning again to unwind.

They say cartooning is a lonely life confined to the eighteen inches between you and the drawing board. I'm usually so involved with the characters in the feature and what they are doing that I never notice it. One or two interesting lunches a week, the Thursday night pool game and my weekly forages into the wilds of Ohio keep me happy and contented. If I had one wish, it would be to have more time to do more of what I am doing. ●

TOM ENGELHARDT at work.

EDITORIAL CARTOONIST for the ST. LOUIS POST-DISPATCH

Some years ago, when your editor had a studio in Cleveland, Ohio, TOM ENGELHARDT came in one afternoon to show some of his work and to talk about his ambitions. We knew he had lots of ideas then and it seemed apparent to us that he would go places, as the old cliche goes. Well, he did, and for a long time now he has been the editorial cartoonist for the famous ST. LOUIS POST-DISPATCH. CARTOONIST PROfiles asked Tom to tell us some of his ideas about editorial cartooning and he responded in the very interesting article which follows.

"Do you, Jeremiah Publisher, take this man, Charlie Cartoonist, to be your awful dreaded employee?"

Marriage between publisher and cartoonist? Sure, it seems farfetched at first but give it a little more thought. One who wants to build a happy and lasting family life searches for a person who is in basic agreement with his/her own attitudes and philosophy on the larger issues of life. Since he and she will average almost half of their waking day together, it is very important that they have a similar outlook on life or the marriage might come unstuck. Well, if a cartoonist is going to spend about half (sometimes more) of his waking day with his employer, it seems only logical for him to try to find one with whom he can basically agree. In this way, the cartoonist will have the freedom he needs to express his opinions and the publisher will have the satisfaction of knowing that he has an effective voice working for him, expressing views sympathetic to his own without the need for suggesting — not to mention coercing — a particular viewpoint. Just as between spouses, there must be a mutual feeling of confidence and trust between editor/publisher and the cartoonist if the latter is going to use effectively the almost 40 square inches allotted him at the top of the editorial page.

Such was my guide as I sought for a period of several years to find a newspaper to "propose to". Different attempts at snaring a position involved plenty of legwork on the sidewalks of New York and other major cities, mailing out a short brochure on myself and talking and writing to anybody even

remotely connected with newspapers. However, it finally boiled down to subscribing to various cartoonistless papers around the country and familiarizing myself with their positions. When I found one that I believed I could fit into comfortably, I submitted an original sample geared to one of their local concerns, reprints on many other subjects, a letter of introduction (a "sales pitch"), references, etc. The only trouble with this approach was that the editors of these papers invariably replied that the reason they didn't have a cartoonist was that they couldn't afford one in the first place!

However, when Bill Mauldin moved to the *Chicago Sun-Times* from the *St. Louis Post-Dispatch* seven years ago and the latter accepted my proposal, I knew there would be no policy conflicts with the liberal Midwestern daily. After all, I knew it thoroughly, having grown up with it and practically cut my cartoonist's teeth on Daniel R. Fitzpatrick's powerful work. I had even submitted my first editorial cartoon ideas there when I was twelve. So there was no problem of a philosophical crunch.

In this country, the publisher has the final word on the editorial views to be expressed in his paper and I don't see how anyone can quarrel with that. However, I don't believe that an editorialist — writer or drawer — should be required to express an opinion contrary to his own conscientiously-held convictions. If such a conflict should arise, the subject can be assigned to someone else. In the 1960 election, there was the extreme example of a cartoonist who did cartoons favoring both Kennedy and Nixon — one in the morning paper and the other in the afternoon, both owned by the same publisher. Rather than being a manifestation of balance, such an awkward pose would only un-

The Great Seal of the Military-Industrial Complex

Sun., March 9, 1969 ST. LOUIS POST-DISPATCH

'Wouldn't It Be Better to Have the Peace Talks Daily and the War Only on Thursdays?'

Sun., March 2, 1969 ST. LOUIS POST-DISPATCH

dermine the credibility of the cartoonist in all other areas.

Apart from any pressures that may be applied by the paymaster are the subtle non-pressures of accepting gratuities and favors from the hands of businesses, lobbies and other special-interest organizations. In the Temple of Editorial Cartooning, many statues have been erected to the early-day gods of the profession — Thomas Nast, Honore Daumier, Rollin Kirby and others. It might not be a bad idea to add one more here — at first glance far removed from the editorialist cell — and install at least a small bust of Caesar's wife, Calpurnia. She could be a reminder to us before we pack our bags for that junket or sit down to that lobbyist's dinner, that maybe we or the newspaper ought to be footing this bill. Oh, to be sure there's nothing sinister about it — it just seems that one's objectivity might function a little more sharply if it were unencumbered by any such nebulous feeling as "good will". After all, the National Conference of Editorial Writers has had such a policy for several years and last October the American Society of Newspaper Editors announced that it, too, would no longer accept favors from outsiders because ". . . what once seemed a harmless social custom assumes today an appearance of possible impropriety" and "Neither you nor we can afford any such appearance." Hail, Calpurnia!

Mention of our illustrious drawing board heroes of the not-so-good old days reminds one of the causes to which they were committed and almost forces a comparison of the ideological commitment of today's practitioners. Looking back, it is obvious that men such as Goya and Daumier were dedicated to battle for the average citizen as opposed to "authority" or what is today called "the establishment". Who can not help but be moved by Goya's devastating series of etchings on war and his terrible indictment of the "power structure" for visiting such atrocities on the peasants of Spain? Even today, so far removed from those bestial acts we are profoundly affected by the artist's power and his editorial viewpoint.

ENGELHARDT with a Winsor & Newton No. 2 sable brush.

Today, of course, the education, background and temper of the average American is much different from Goya's Spain and so the approach of the American cartoonist has to be different. The dead and dying of Vietnam have been electronically carried into the living room of every American and a Goyaesque cartoon would be like throwing a glass of water over Niagara Falls. But the problem here is not one of technique, it is a matter of substance — there just don't seem to be very many cartoons that cry out against this tragic loss of human life, or the deception practiced on the American people by their military and political leaders.

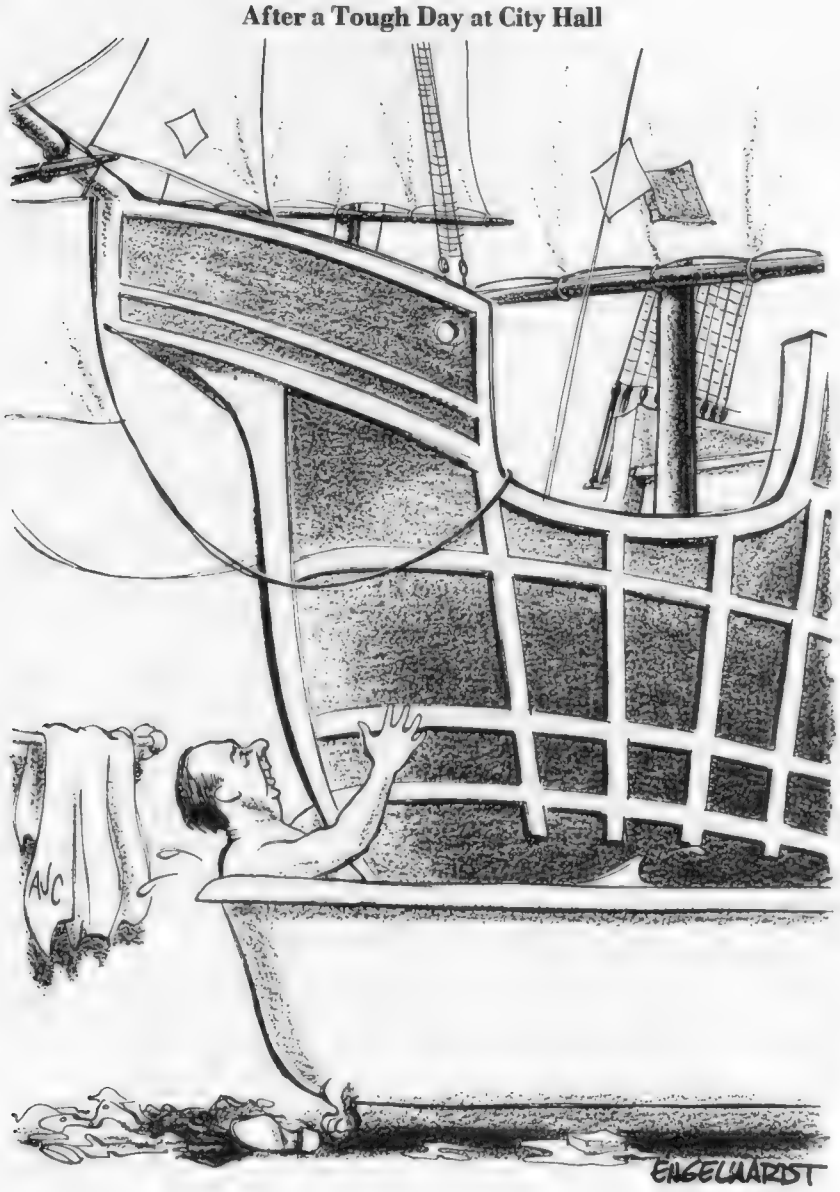
The generally accepted first cartoon to contain a satirical, political message, John Leech's "Cartoon No. 1 (Shadow and Substance)", championed the cause of the poor and destitute of 19th century England. Although over 125 years have passed since it was published, the concern for humanity displayed by Leech is timeless and we would do well to emulate it. What could be a greater cause in this richest of all countries than the sickening plight of millions of our poor, while our leaders talk about spending $8 billion and more on a highly dubious antiballistic missile system? Too many cartoons seem to be saying that the poor are only lazy and unwilling to work and the reason why we shall have them with us always is because they've got such a wonderful gravy train there rolling merrily down the welfare tracks. How much better to see the cartoon pens zeroed in on Washington officialdom, working so hard to separate taxpayers from their dollars in order to feed the gluttonous and wasteful arms monster! A few do, to be sure, but far, far more can be found encamped in a cozy corner of the status quo.

Of course, many cartoons do criticize government, but they seem mainly to be aimed to agencies concerned with improving the social structure, e.g., the Peace Corps (when it was started), the war on poverty, the Department of Health, Education and Welfare, foreign economic aid, and so forth. No one pretends that these agencies are infallible but they seem to draw much more fire than, say, the Pentagon with its $80 billion budget, a great deal of which is wasted on the inflated, extravagant prices for often shoddy materials produced by industries already bulging with enormous profits. Instead of cartoons showing poor ol' John Q. Public leaving the IRS office clad only in a barrel, we need some that will get to the root of the problem — slowing down a military machine that gobbles up nearly half of the total federal budget!

Once upon a time, some character with a mathematical bent launched a fable to the effect that the idea was 90% of an editorial cartoon, the remainder apparently being set aside for the drawing. Having been buffeted too many times by algebra and other forms of the old math, I'm not going to argue figures, but — to put it another way — there doesn't seem to be much sense wasting a Rolls-Royce engine in a Kaiser body. Would an editorial writer be as effective with a brilliant idea if his piece were rent with "deze", "doze", "ain't", hanging participles and other ungrammatical constructions? I don't think so. If an idea is so great, the cartoonist should want to nourish it with his best composition, his best drawing, his best attention to detail, such as props, drapery, etc. (This is a good spot to plea for more flexibility in make-up, so the cartoonist would not be restricted to the same old rectangle day after day.) We are in the electronic age where visual stimuli are bombarding readers and/or viewers constantly from all sides. If the medium is the message, it seems logical that the better designed and executed the medium, the more effective the message. Catch the reader's eye with a first-rate picture and there's a much better chance that the message is going to get across.

Of course, it would be very helpful if every cartoonist could have as his boss Robert Lasch, the editorial page editor of the *Post-Dispatch.* This Rhodes scholar, Nieman fellow, Pulitzer prize winner and jack-of-all-hobbies has a deep understanding of art and knowledge of what makes it work. As one who has done sculpture and painting, he has first-hand experi-

After a Tough Day at City Hall



Mayor Alfonso Juan Cervantes, in keeping with his image as a booster of Spain and 'promoter' in other areas, bought the bankrupt replica of the 'Santa Maria' which had been on display at the New York World's Fair and plans to exhibit it on the St. Louis riverfront.

Will Power

ies., Nov. 26, 1968

ST. LOUIS POST-DISPATCH

ence of the problems involved in creating art and banks on his background in making judicious comments on proposed cartoons. Bill Mauldin said, "As far as I'm concerned, he's the best editor I ever worked with. Lasch has a *good* eye for cartoons. He combines a sharp, analytical mind with a fine sense of humor. When I was working at the *Post,* I never felt there was a screw on my neck. Any writer or cartoonist needs a good editor and not a censor, and that's what Bob Lasch is — a real editor. Good cartoon editors are probably rarer than (good) cartoonists." An editorial writer reinforced Bill's opinion by commenting that Bob Lasch could strengthen editorials by proper editing ". . . but you still feel they're all yours." One editor's perspicacity is my great good fortune.

It is also fortuitous that the publisher of the *P-D,* Joseph Pulitzer, Jr., is acknowledged to be an outstanding collector of art. Such a critical eye was especially helpful in my early days at the paper as Mr. Pulitzer was able to give knowledgeable criticism with regard to my composition and drawing. Further help was given by both men in encouraging me to enroll for anatomy and sculpture classes at Washington University's School of Fine Arts. Although these studies played havoc with my schedule — the day's cartoon was finished at home and usually delivered to the paper about 1 or 2 a.m. — I felt that the resulting improvement in my work more than compensated for the inconvenience. Not only that, but a fringe benefit was the opportunity of getting away from hard news and being lost in pure art for a few hours a week!

Before attention can be centered on trying to make a good drawing, however, the first concern of the workday is to read the news and determine which article or story deserves a comment. This can be a local, state, national or international subject and must be approached in the perspective of a large amount of background reading which goes on continuously.

Since the great majority of a newspaper's readers are in the immediate area, I don't believe the importance of cartoons on local issues can be overemphasized. The benefit of having a resident cartoonist over the use of a syndicated one is too obvious to comment on. However, if a publisher goes to the trouble and expense of employing a cartoonist and then is not given a reasonable number of locally-oriented cartoons, it seems that the cartoonist is doing a disservice to the community of which he is a part. The blame, of

. . . From the Affluent Society, With Love

Sun., March 10, 1968

ST. LOUIS POST-DISPATCH

course, doesn't always fall on the cartoonist. In some cases, the publisher may be afflicted with "Afghanistanism", that canny ability to expound with resolute forthrightness on problems far outside the circulation area while maintaining almost total silence on those in his own bailiwick. From my experience, though, it is these closer-to-home cartoons that evoke the biggest reaction. After all, the newspaper has its greatest responsibility in its own area and I believe the cartoonist must carry his share.

Once the subject is determined, the usually agonizing process of finding a new idea — or "vehicle" — for relating my opinion begins.

'I Swear It's Bottomless!'

The time involved in this can be anywhere from a few minutes to several hours. Since the cartoon is a visual experience, my thinking has to be done with ballpoint pen and a pad of copy paper at hand. Some conceptions that may sound good 'way back in the brain do not work out so well when roughed out on paper. Expressions that are vivid when spoken — "making a mountain out of a molehill"; "everything but the kitchen sink" — are nearly impossible to depict on paper. Consequently, the thought processes in words must be worked simultaneously with quick, thumbnail sketches.

When the idea has satisfactorily evolved, the next problem is the composition of the drawing in order to achieve maximum impact on the viewer in the first instant. The idea and composition are worked up into a rough drawing about 7-3/4" x 11" and shown to Bob Lasch for his approval.

After that, pictures are chosen from either my files or our morgue's (which has over one million photos) in order to insure accuracy in caricatures or details of the props used in the cartoon. From that point the drawing commences on a medium surface sheet of Crescent bristol board in a space 10" x 14-1/2" (just under twice the reproduction size). The pencilling is done with a 4H and the inking with a Gillott 303 pen and a Winsor & Newton No. 2 sable brush. The grays are achieved with a Korn's lithographic crayon, usually No. 3. Covering up mistakes is left to Pro white paint.

Three and a half or four hours after the first pencil line has hit the paper, I head for home where I am welcomed by my wife, Kathie, who is happy that I have let off all my steam on DeGaulle, or Dirksen, or the mayor or the Pentagon brass and have none left for her — and that's a happy marriage!

HOW ABOUT YOUR OWN SYNDICATE?

by JUD HURD

One evening, about ten years ago, a group of us cartoonists were listening to a talk by the Executive Editor of a large metropolitan daily newspaper. He was outlining what happens when a syndicate acquires a new feature and wants to sell it to newspapers. You see he was the man who was the 'buyer' of features for his particular newspaper, so he knew whereof he spoke. He detailed the various steps in such an interesting way that I decided to try and act as my own syndicate in connection with a new feature I had just created. I did this for a year, and considered that I had received a college education in syndication during that period. In this short account of some of my experiences, I'll mention some of the 'pros' and the 'cons' of one-man syndication.

First of all, I prepared several sheets which displayed about two weeks worth of my feature which happened to be about business and finance. Each day the cartoon asked a question about business which was answered with both text and an appropriate cartoon. In addition to the samples of the feature, my little brochure contained a few paragraphs explaining that no comparable feature existed (it combined cartoons with factual business information), and that it would be a valuable addition to a newspaper's financial page, etc.

The next problem was to determine whom to send my promotional material to. I had previously armed myself with a copy of the Editor & Publisher International Year Book for the current year. This is a 600-page publication which lists, among many other things, the names of the various editors and staff members of the over 1700 daily U.S. newspapers. And, of course, the addresses, phone numbers, circulations, etc., of the various papers are listed also. This Year Book sells for $10 a copy and is obtainable by writing Editor & Publisher, 850 Third Avenue, New York, N.Y. 10022.

As you leaf through this book, you will notice that very few papers list a 'Feature Editor'. When you do run across this title, it means that this particular paper has designated a person who will do all the buying of syndicated material for the paper, and who, hopefully will make it his business to read all of the currently available features, and to be generally knowledgeable about them. From time to time he will conduct polls among the newspaper's readers to determine which of the features his paper carries are the most popular. Probably he belongs to the American Association of Sunday and Feature Editors and tries to become an expert in knowing what good features are. So that he spends a good deal of his time studying and learning about features. When a paper lists a Feature Editor, it means that it considers features important enough to assign a specialist to them.

Starting with New York City, and proceeding on down the line of cities in order of population, I mailed my brochure to the Feature Editor (if the Year Book listed one) of the newspaper in each city. If a certain city had more than one paper, I sent my promotional material to each of them. If no Feature Editor was listed, I had learned that it was likely that the Managing Editor would be the man who bought features. In that case my material was mailed to him.

The next step I decided to do 'in person', although I found that it would not be practical in most cases to do so. More of my reasons on that subject a little later. I allowed each editor a week or ten days to look over my brochure — meanwhile mapping out a route which would enable me to visit as many cities as would be comfortably possible in the family car in a 2 or 3 week period.

I soon learned that the Managing Editor of a morning newspaper usually didn't come in to the office till early afternoon, since he might work on into the evening on the next morning's paper. And I found that the Managing Editor of an evening newspaper was generally at his desk early in the morning. So that if I reached a town where there were both morn-

ing and evening newspapers, I would have to decide quickly as to which paper I would prefer to sell my feature to. Perhaps the morning paper (with the Managing Editor who wouldn't be in till afternoon) had the biggest circulation, or perhaps I considered it to be the paper I'd prefer my feature to be in. But if I wandered around town, killing time, till afternoon, and then didn't make a sale at the morning paper, I would have to stay in that town overnight to get a crack at the Managing Editor of the evening paper on the next morning. You see he might be gone for the day by the time I had finished with the Managing Editor of the morning paper. I discovered that if I didn't try to make time count by scheduling myself very carefully, that a sales trip such as this would be out of the question financially. And, incidentally, I discovered later that probably it was out of the question financially even if I did schedule it tightly.

I made it a rule not to telephone the Managing Editor from my motel to tell him of my coming. I didn't want to give him a chance to turn me down on the phone — which is a very easy thing to do. I figured that if I had gone to the expense and trouble of visiting a town, that I wanted to see my man personally. I would merely go to the newspaper office, give my name to the receptionist and explain that Mr. So-and-So had received some information about a new feature of mine in the mail and that I would like to discuss it briefly with him. Almost always this brought me face-to-face with the Managing Editor in short order. I soon learned that I had to make all of my words count in the very few minutes of conversation I had with the M.E. He was almost always busy with a dozen things at once — answering phone calls, O.K.ing copy, speaking to such-and-such an editor, and he obviously had no time for dawdling. I had to be ready to furnish accurate answers quickly to any questions he might ask. And I had to be able to slip in lightning-like points when I got the chance. During my first trip, I regretted the fact that a paper without a Feature Editor hadn't thought that features were important enough to employ a specialist who would devote most of his time to them . . . Someone who wouldn't be principally concerned with world affairs and everything else but features. At this point, I might say that the individual, starting out as I did to syndicate his own material, is at a disadvantage compared to the salesman who represents one of the large syndicates. If such a man has been covering a particular territory for a long time, he will undoubtedly be on a first-name basis with the Managing Editor. He can let the editor know that he is in town and they can discuss features at a mutually agreeable time — perhaps over a cocktail and dinner. Naturally, the first time caller can't use this approach.

And now I jump back a bit to some very important calculations I had to make before jumping into the car and starting my road trip to the various cities. These had to do with the rate I would ask various papers to pay for the use of my feature for a week's time.

In general, a syndicate charges a newspaper for a feature according to the circulation of the newspaper and according to the standing and reputation of the feature in question. Rates are for a week's service of the feature to the newspaper, and they vary all the way from a couple of dollars a week on up to several hundreds of dollars, in the case of extremely popular features being sold to very large circulation newspapers. First of all, I went to a friend who was a Feature Editor on a large newspaper, showed him my new cartoon, and asked him to say honestly and frankly how much he would pay if offered the feature by a syndicate. He named a figure immediately. Next it was just a matter of arithmetic in arriving at a tentative amount which I would hope to charge each paper for my feature. In other words, I knew the amount which my Feature Editor friend had given me for his paper, and I knew the circulation of his paper (all of these figures are given in the Year Book), so I was able to arrive mathematically at a rate for all other papers. Papers with twice the circulation would pay twice as much per week — papers with half the circulation would pay half as much, etc.

If you don't happen to know a Feature Editor personally, as is probably the case, you might try dropping in to your local paper and showing the managing editor your feature which you propose to try and syndicate yourself. Ask him to give you a good hard-boiled, honest opinion as to how much he would expect to pay for your feature. Naturally, it has to be pretty good or he wouldn't want to pay anything for it. Then, you can do as I did, and figure an amount for each paper you intend to visit.

However, the Executive Editor who had stirred up my interest in syndication with his talk in the first place, warned that probably negotiation would take place between me and the newspaper I was trying to sell before we arrived at an agreeable price. I soon found this to be true. An editor might say that he had been paying a certain amount for another feature which he had been carrying but which he planned to drop. Would I be willing to let him have my feature at the same price, since he didn't want to increase his budget for features? At this point, I would have to decide immediately whether to accept his offer or to take a chance that I might get a better price at a rival newspaper in the same town — if indeed there was a rival newspaper in town.

Let's say that I was lucky and

NEA

FASTEST ROUTE TO COMIC STARDOM

Newspaper Enterprise Association has successfully introduced more new funnies into more newspapers in the past five years than any other service or syndicate.

If you've got a sprightly new comic idea up your sleeve or on your drawing board send a sample to:

Tom Peoples
Comic Art Director

NEWSPAPER ENTERPRISE ASSOCIATION
1200 West Third St., Cleveland, Ohio 44113

we agreed on a weekly price for my feature. I had previously typed out a simple contract, similar to many of those in effect, which I asked the editor to sign. It ran something like this: 'This agreement made June 15, 1960, between Jud Hurd and such-and-such a newspaper, is for 30 days beginning July 1, 1960 and thereafter and may be cancelled by either party providing 30 days notice is given. The such-and-such a newspaper agrees to purchase for so much a week the rights to use the feature entitled so-and-so, 6 times a week'.

And now let me finish with some of the disadvantages of trying to operate your own syndicate. I found that a good many editors have a built-in feeling that a feature which is being offered to them by the individual who created it is a second-rate feature. I suspected that they thought that I had previously tried to get a major syndicate to distribute it and, having failed in that attempt, was now trying to peddle my feature on my own. Actually, the truth was that, since I was offering a business and stock market cartoon and had had a lot of training in that subject matter, I thought that perhaps I could sell it more successfully than a syndicate salesman who was dealing mainly with comic strips and other features somewhat different from mine. And I hadn't previously offered it to a syndicate. But I'm sure that the feeling persisted.

Then there is the difficulty of making personal sales trips financially feasible when you're offering just one feature. The salesman from a major syndicate may have 50 different features in his dispatch case when he calls on a newspaper. And he may sell several of them at each stop. So that when he gets back to his home office, he can charge off his traveling expenses to a number of different features. However, when all of the expenses of an individual's sales trip have to be charged off to one feature, the cost generally becomes prohibitive.

However, I'm sure that many one-man syndicates have been operated entirely by mail — eliminating the personal sale trips. Expenses would be considerably reduced this way. Editors are justifiably a little uneasy about whether they will get the kind of service they're accustomed to from the major syndicates, when they're dealing with a one-man operation. The only way to overcome this is to make sure that your feature arrives promptly on the editor's desk in plenty of time for his production department to handle it properly. It probably shouldn't arrive more than a week ahead of time because it may get lost between then and the date of publication.

There is one considerable pleasure connected with going out on the road to sell your own feature. It's the excitement of arriving at each new town and facing the opportunity of debating with a new man and trying to convince him that you have a worthwhile product which he needs. When he offers some objection, you have to be ready to counter with a legitimate point which will overcome his objection. You must have made a thorough study of all the features he carries in his paper and should be able to show him how acquisition of your feature will give him a better rounded group of features. Sitting at the drawing board or at the typewriter year in and year out can be deadly and the stimulation of sales trips can stir up your corpuscles. ●

OF MICE AND HOWIE SCHNEIDER

Howard Schneider, who creates the 'Eek & Meek' comic strip each day for the Newspaper Enterprise Association, is often referred to as one of the 'new wave' of cartoonists. CARTOONIST PROfiles asked him what this 'new wave' is. Here are some of his random thoughts on the subject:

For one thing, he thinks that the general desire to express one's self is characteristic of the new breed. 'New wave' cartoonists have certain strong feelings about the world, and when they're concocting a new comic strip, for instance, they don't think in terms of manufacturing a gag in the usual sense and then illustrating it in a run-of-the-mill stereotyped cartoon drawing style. They do it in their own way, in other words, as far as type of drawing, format, ideas, etc., are concerned. Schneider says that for years cartoonists have thought of themselves as second-rate commercial artists, and

EEK & MEEK By Howie Schneider

THERE ARE TWO TYPES OF PEOPLE IN THIS WORLD, LUVABLE!
THERE ARE THE FOLLOWERS AND THERE ARE THE LEADERS
WHAT ARE YOU?
I'M ONE OF THE LEADING FOLLOWERS!
9-23
© 1968 by NEA, Inc. T.M. Reg. U.S. Pat. Off.

'Mom's the Word' is a funny book about mothers. Not just ordinary mothers, if indeed, there are such things, but mothers of some of the world's notorious people, past and present. Without expectation, behind every man there stands his over-worried, over-worked, over-protective, over-bearing, over-tired mamma. Mothers are responsible for everything. The world we live in has been shaped by men who were shaped by their mothers. This book is therefore dedicated to all mothers, new and used, wherever they may be. To them I say, if you enjoy my efforts on your behalf, I'm glad of course, but it wouldn't kill you to drop me a line once in awhile.

Howie Schneider

Mom's the Word

by Howie Schneider

Some Unlikely Admonishments From Mothers of Famous People to Their Offspring

ALEXANDER GRAHAM BELL

"I don't care how you do it, Alexander, but you've got to promise you'll call."

© 1968 by Howard Schneider

that we're now moving into an era where they're more recognized for what they are. Nowadays, in the case of the 'new wave' men, the important character is the guy who's doing the strip, rather than the cartoon character he's drawing. As proof of this, he offered the example of Johnny Hart who is the interesting character, rather than the people he draws. In Howie's case, this general desire to express one's self crops out in a number of ways. He often writes poems, for instance, to express his feelings. On one occasion, he had the urge to study the cello. Later on, this led to his depicting 'Meek' as a cello player. Such things as music, poetry, painting, etc., stimulate him as far as idea and character production are concerned. Take painting as an example — Schneider enjoys painting what he calls 'hard edge abstractions' on big canvases. (Incidentally, he defines these as the 'ordered delineation of shapes'. Expressionism consists of brush strokes without any clearly delineated form.) Well, one of these paintings of his gave him an idea for a Sunday page which showed Eek and Meek talking against a background of a

FRANZ SCHUBERT

"You come right back here and finish that symphony."

© *1968 by Howard Schneider*

Thanksgiving Day in Vietnam. Howie Schneider has been entertaining troops. The Red Cross gals came out to help serve dinner.

"What do you mean 'the milk tastes funny'?"

© *1968 by Howard Schneider*

red sky with polka dots. One of them said, "Looks like the hippies are fooling around with the sunset again."

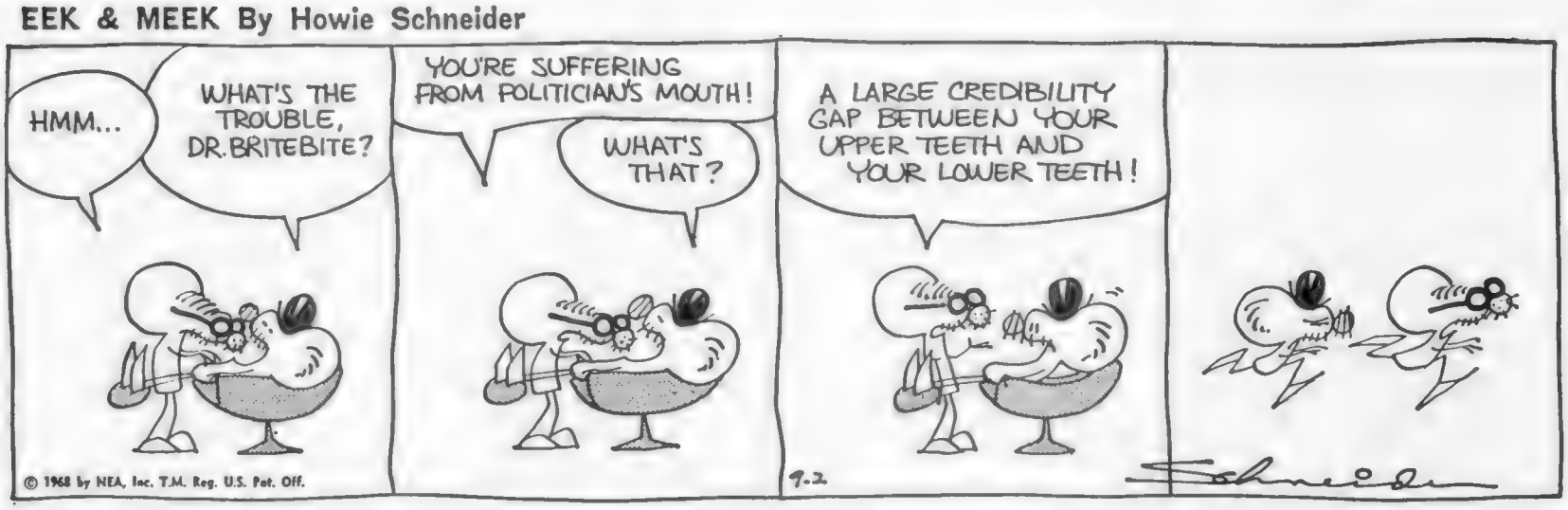
If he happens to feel angry as he sits down at the board on a particular day, he may do an anti-society gag. At a time when he had a little crunching with a landlord of his, he did some strips involving landlord-tenant relationships and created a character known as 'J. Paul Ghetto'.

Howard says that new strips are not concerning themselves with the family situations which have been typified by 'Blondie', 'Gasoline Alley', etc., but are digging into the problems with which we're all inundated these days. If he feels the urge to do an unemployment cartoon on a particular day, he'll do it.

He feels that most successful strips from now on will have a very personal flavor. They will not be the kind of production job where someone else could adequately take over if the creator died. He adds that the cartoonist is becoming more and more of an expressive force in everyday life.

Going back to his painting for just a moment, Schneider used to approach his painting in an extremely serious frame of mind. But an artist friend, whose opinion he valued, said, "If you're funny, paint funny!" This advice helped to loosen him up and got him away from the idea that painting had to be something sacred.

EEK & MEEK By Howie Schneider


HMM...
WHAT'S THE TROUBLE, DR. BRITEBITE?
YOU'RE SUFFERING FROM POLITICIAN'S MOUTH!
WHAT'S THAT?
A LARGE CREDIBILITY GAP BETWEEN YOUR UPPER TEETH AND YOUR LOWER TEETH!
© 1968 by NEA, Inc. T.M. Reg. U.S. Pat. Off.
9-2
Schneider

He's an avid reader and covers all the newspapers, newsmagazines, etc., published by the establishment, as well as the various so-called underground magazines and newspapers. These latter he says, are terribly one-sided but they do express what a huge section of the population is thinking about and he wants to be aware of those thoughts.

At the time we talked with Howie, he had been separated from his wife for about a year, and we happened to ask him if this had cast any cloud over his humor-making ability. He answered by saying that the perfectly contented man won't write anything funny and that writing humor is a form of compensation for feeling miserable. So that anyone can write humor even if he's feeling blue.

He doesn't maintain a morgue and he steers away from drawings that would require technical details. An amusing sidelight in this connection concerns his preparation of the cartoons for a book of his, called 'Mom's the Word' which was issued last year by the World Publishing Company. These cartoons (which have nothing to do with 'Eek and Meek' by the way) picture humorous remarks made by mothers through the ages to children of theirs who later became very famous. The mothers and children had to be shown wearing varying costumes according to the time when the cartoon took place. Well, Howard bought a huge book of costumes for this job and ended up, as you've guessed, by not referring to the book at all.

The day we talked with him over lunch, he spoke about what he was like as a child, and it was very apparent that he had the urge to express himself in many ways even then. The most unusual urge had to do with his being considered a 'human fly' at a very tender age. He climbed everywhere, in spite of the trepidation of his parents and friends. He would stretch a ladder from the roof of one building to another and would walk nonchalantly across even when a friend (?) might be shaking one end of the ladder. There was no fear involved and, looking back, he considers himself a very physical individual. At this point in his life he read all the Tarzan books and ran away from home at age 11, wanting to live in the jungle. That'll give you an idea. We began to belabor him with questions so he had to admit that he was a multi-talented child — was dancing in school shows in kindergarten, was studying tap dancing at 7, etc.

Here is his own explanation of how he began to lean toward cartooning. He had drawn every day as a tot but as time went on he became interested in becoming a fine artist. His dad had given him a book by the well-known illustrator, Andrew Loomis, and had encouraged him in his art interest. Now it happens that Howard had remained very small up until the time he was 16 — while at the same time his little friends were shooting up like crazy. He says he found it difficult to hold his own in the various street fights which normally occur during boyhood, so he developed a sarcastic wit that could inflict far more damage on a foe than his fists could. He had a quick tongue and everyone laughed at his quips, which gave him confidence in his ability

Photos taken during a cartoon class taught by Howard Schneider at The School of Visual Arts in New York City.

Photos by Jim Ruth

CHRISTOPHER COLUMBUS

"Well, if you tell me what's wrong with it I'll take it back to the store!"

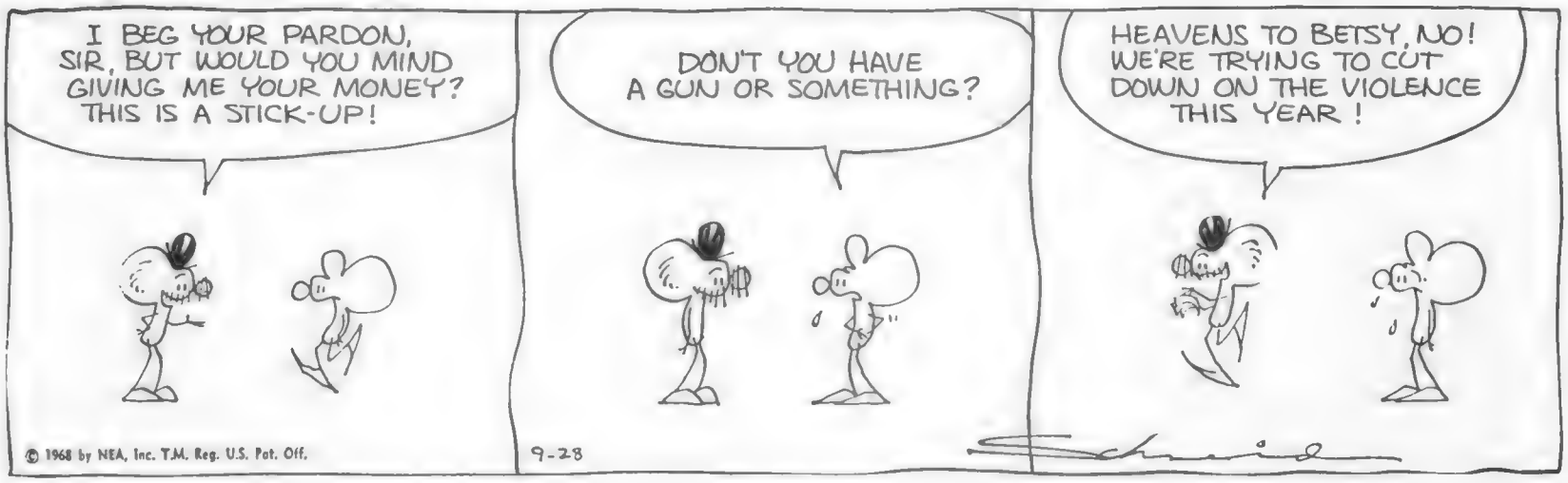
©|1968 by Howard Schneider

to be funny. From then on, he emphasized his laugh-making abilities.

Howard studied journalism and science in high school and then took an art course at what is now known as the New York State Community College. This art course was a very practical one and its purpose was the production, by each student, of a workable commercial art portfolio with which a student, hopefully, could launch himself into the art world. It included studies in promotion, direct mail, advertising agency procedures, humorous cartoons, painting, etc. Howard comments that the portfolio he started with consisted of some Cadillac ads and other similar elaborate items. If he had to do it over again, he'd show prospective employers a portfolio which consisted mainly of clean mechanicals and paste-up work — the type of thing he'd probably be asked to do on his first art job.

There's one thing about Howard Schneider that his cartoonist friends envy a good deal — he's about 5 months ahead on his daily and Sunday 'Eek and Meek' strips — at least he was at the time we talked with him a while back. And we're sure that his syndicate, The Newspaper Enterprise Association, blesses him for that! ●

EEK & MEEK By Howie Schneider


I BEG YOUR PARDON, SIR, BUT WOULD YOU MIND GIVING ME YOUR MONEY? THIS IS A STICK-UP!
DON'T YOU HAVE A GUN OR SOMETHING?
HEAVENS TO BETSY, NO! WE'RE TRYING TO CUT DOWN ON THE VIOLENCE THIS YEAR!
© 1968 by NEA, Inc. T.M. Reg. U.S. Pat. Off.
9-28

SPORTS CARTOONIST for the N.Y. DAILY NEWS

The following interview is with BILL GALLO, the Sports Cartoonist for the newspaper with the largest circulation in the U.S. — The New York Daily News. In this talk Bill explains the difference between the topnotch sports cartoon of today and the type which used to be found on most newspaper sports pages. Included in this story are some pictures that photographer Jim Ruth took at Madison Square Garden on an evening when Bill Gallo was covering one of the countless sports events that are included in his weekly routine.

Q: Would you advise anyone who lives in New York City and is interested in becoming a sports cartoonist to consider this field?

A: Not if he lives in the city. One of the three remaining newspapers (N.Y. Times) has neither a sports cartoonist nor an editorial cartoonist. I guess the only answer would be to go out of town or to connect with one of the suburban newspapers where sports cartooning seems to be making a comeback. I'm thinking of some of the New Jersey and the Westchester papers.

Q: Well, in spite of this situation here in the metropolitan area, what should an aspiring student do to get started on the road to being a good sports cartoonist:

A: I would advise him to do what I did — I'd learn first how to become a newspaperman. I've been on the N.Y. Daily News for 27 years and started as a copy boy. Following that I progressed to being a clerk in the picture department. Learn what it is to put pages together in the composing room — learn about captions — learn about layouts — retouching, etc. It's important to learn what a story is — you learn this just by being on a newspaper and watching through the years what makes a page 1 story for instance — not only in sports but in the other fields. You notice which stories editors pick over other stories and you gain a news sense which you adapt to the sports field. When we had competition here in N.Y. it was fun on many occasions to watch stories develop. One newspaper might put some sports item in a small box on a particular day, and a rival newspaper would often see this and develop the item into a bigger story. That's where a news sense was valuable.

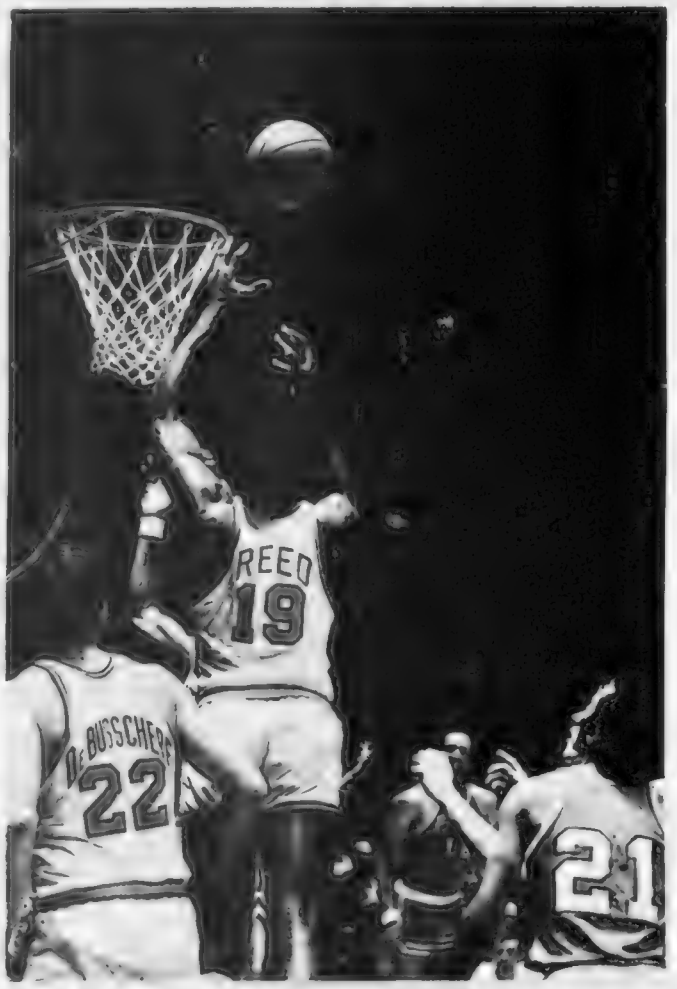
Q: How do you make use of this skill in doing your sports cartoons?

A: I treat my cartoon just as an editor would treat his lead page — he's looking for the big story. You can't have a big story every day when you do 5 sports cartoons a week, and it's a good thing to have variety anyway, but when you get wind of a good story, pounce on it! Then comes the thinking of the idea — how am I going to treat this thing. Am I going to treat it with humor, with an editorial sense or what? I'll do whatever I think it deserves.

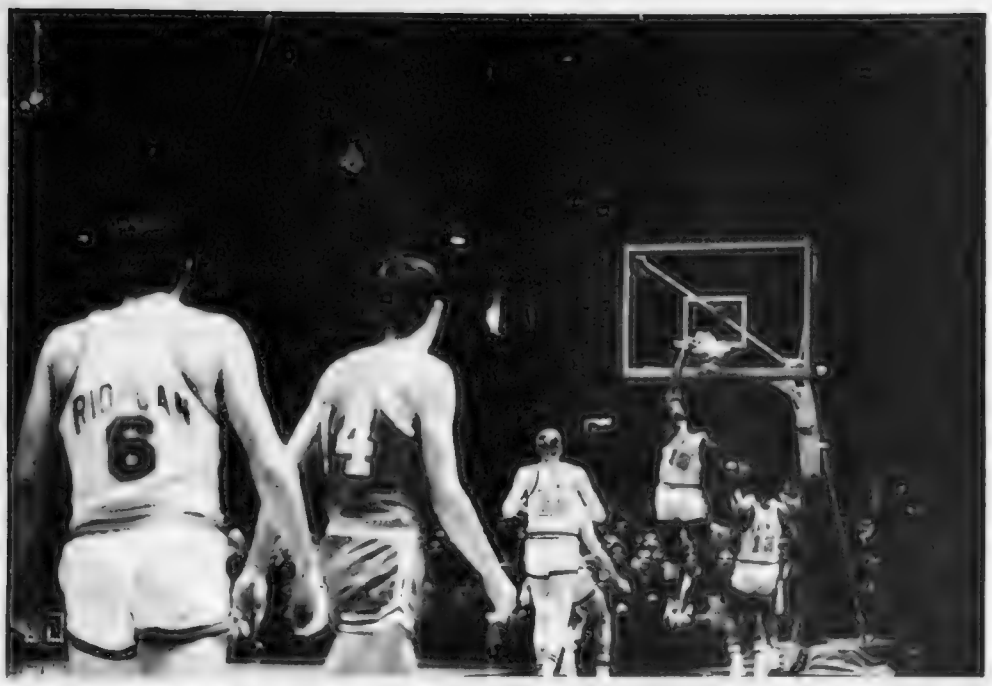
Q: What do you think about the type of sports cartoon which used to be seen almost universally — namely the big, beautifully drawn portrait of the sports figure and then underneath several little cartoons, each with a caption under it?

A: Well, that type of cartoon had its day but nowadays I find myself doing that only when there isn't a big, newsworthy story to base the cartoon on. When I haven't got an idea then I will have to resort to a lot of elaborate drawing in order to earn my keep for that day. And also there was more need formerly for the big crayon portrait because photographs weren't as plentiful as they are now, and they needed more retouching because they weren't as clear as they are today. If I have to resort to the elaborate drawing on a particular day, I feel as though I've failed. Fortunately that doesn't happen often because today there's no lull in sports activity. There's a wealth of sports stories — I don't remember a time when sports were so big, for one thing because of our opulent society. In former times, baseball was kingpin, and during the off season, there was quite a bit of a lull in sports material. Although in a few cases, such as that of the great sports cartoonist, TAD, this lull probably made him what he was. During the off season, when regular sports ideas were scarce, he started the 'Indoor Sports' cartoon which made him famous. Nowadays, of course, all the sports events seem to sell out — basketball, football, hockey, etc. Before the 1950's pro football wasn't big and, as I said before, the field was pretty much left to baseball.

The photos on the following two pages were taken at a basketball game between the New York Knickerbockers and the Philadelphia 76ers of the National Basketball Association at Madison Square Garden in New York.



On a visit to the New York Knick's dressing room with Bill Gallo, the banner above appears over the locker of each of the Knick players. A little of the meanness appeared in the play that evening of Knick center Willis Reed, as a dejected Hal Greer, of the Philadelphia 76ers, right, saw Willis and his teammates romp to a decisive win.



Willis dunks one here and, bottom left, he feels a little of the 76ers' meanness as he hit the floor boards.

Photos by Jim Ruth

This particular game, like many games in many sports throughout the year, was viewed by Bill Gallo. One of the reasons that Bill Gallo is such a great sports cartoonist is not only his ability to draw, but his thorough knowledge and deep understanding of the game. For Bill the game might be basketball, baseball, football, or any other major sport. Bill knows them all well and knows how to graphically report on them.

Q: What was the next development in sports cartooning — after the era of the big portrait and the little sketches underneath?

A: Well, you had people like Hype Igoe who still did the big portrait but he began to editorialize a little about boxing because he was a great boxing writer. Burris Jenkins later added a little more dimension to sports cartooning — he was like a reporter, always telling a story — no humor but very well done. Tad and Rube Goldberg were really ahead of their times in that they did some editorializing in their sports cartoons.

Q: You were going to say something about Willard Mullin at this point, weren't you?

A: Yes, he really wrote the rule book. He had the illustrative thing that Jenkins had, he told the story, he editorialized, he satirized and he threw a great amount of humor into the sports cartoon. Mullin had plenty of ingenuity and had to have an idea every day. 'The idea is paramount' was his theme. I grew up in sports cartooning with a guy who had the same thought but a lot less space (tabloid size pages) to work his ideas out in — Leo (The Lion) O'Mealia. He was more slapstick than Mullin however. I started to do the sports cartoon on O'Mealia's two days off each week. It was expected that I would work in Leo's style, and I did for a couple of years, but then I broke out, like a kid with pimples, and decided to do my own thing as they say. My main interest and thought was to get a good idea for each of my cartoons.

Q: You would say that the idea is more important in sports cartooning than drawing technique, wouldn't you?

A: Yes, the only people you're going to impress with drawing technique are other cartoonists. You have to impress the reader. My customer is the reader. All the public cares about is what is this guy saying — is he sincere? This is very important to me in my work — I have to be sincere — I'm not going to do a thing just to get a reaction, to take the opposite side, etc. In the old days the sports cartoonist merely said to the reader, 'Here's such-and-such a sports star — isn't he great!"

Q: What is the quality about Willard Mullin that you most admire?

A: That's easy. He thought about his work a great deal and he was really sincere and honest. I admired that quality more than his drawing ability. I never said this before but apparently I've been thinking this way about Mullin for a long time. In my own case, as soon as I finish one cartoon, I'm thinking about the next one — it's a very serious business with me. Before I leave the office, for instance, I'll look at the ticker just to see what's going on. I won't have formed the idea for tomorrow at that point but I'm working on it. I'm filling up my mind with sports items. The thing I enjoy most is to say something every day — and the day I don't say anything, I've had a bad day.

Q: Why aren't there more sports cartoonists around the country?

A: Well, for one thing, not too many good ones have developed — men who really say something. And often, sports editors have figured that they might as well use a photograph as a cartoon that

DON QUIXOTE DE LA SHEA—By Bill Gallo

A MET PENNANT IN 4 TO 5 YEARS
TO DREAM THE IMPOSSIBLE DREAM.... TO REACH THE UNREACHABLE STAR.... THIS IS MY QUEST! NO MATTER HOW HOPELESS—NO MATTER HOW FAR *
YOGI BERRA
WES WESTRUM
AFTER A MASTER WORK OF GUSTAVE DORE'
Bill Gallo.

Knicks' 11th in Row Wrecks SF, 98-92

By Joe O'Day

The Knicks rolled a natural—an 11.

Coach Red Holzman's heroes won a club-record 11th straight by rallying to trim the Warriors, 98-92, last night at the Garden before another SRO crowd of 19,500.

It was a night to remember for the Knicks, who also copped their 20th in a row at home and 28th of their last 32 overall to cement their second-place position in the torrid run for the Eastern Division title. The Bullets lead the Knicks by three games, but the locals are slowly opening up daylight between themselves and the 76ers, who now trail them by two lengths.

WALT FRAZIER was a veritable one-man show—especially in the third and fourth quarters when he literally stole the game. Frazier, who is called Clyde—after bank robber Clyde Barrow—was never that obvious as he was a Raffles in picking the Warriors' pockets.

The talented sophomore looked like an All-Star in a tremendous 47-minute stint, hitting for 24 points, via nine of 17 from the field and six of nine from the foul line. Still, it was Frazier's defense that awed the throng—what with seven steals (five were converted into buckets) 14 rebounds and 13 assists—four in the getaway two minutes to hold his teammates together.

THE SELF-EFFACING Frazier explained his performanc and laughingly said: "I think i was my best game ever. I enjoy playing defense, but I have to admit I gambled a bit, too. We needed a steal and I just jumped out and luckily got the ball It's nice when it works out, bu you can look real bad if it does'nt."

Well, the Knicks were far from sharp overall as they were sluggish on both offense and defense Big Nate Thurmond and Jef Mullins gave them fits—especially Thurmond on the board with 22 rebounds.

Thurmond canned 24 points, too, in going the route. He also jammed shots down the Knicks' throats and forced Willis Reed outside.

BIG WILLIS was limited to 17 points as he adamantly insisted on trying to go outside to join Dave DeBusschere, who chipped in with 22—mostly during bursts when the Knicks were sputtering on offense.

The Warriors never allowed the Knicks to get away and, in fact, looked like theyhad the momentum going with Mullins and Joe Ellis, supplying the fire power. Mullins and Ellis, who hit for 22 and 14, respectively,got the Warriors to the front at 63-59 in the third period when the Knicks threw their famed Haymaker.

IT WAS A 15-0 burst, in the space of three minutes, as Frazier twice stole the ball in 18 seconds for easy layups and added nine points in two minutes.

Still, the Warriors were far from finished and bounced back to close within one at 86-85 with 3:37 remaining in the game. Then, Bill Bradley picked off a key rebound and added two quick jumpers and the Knicks were home free as they again held the Warriors to less than 100 points for the fifth time this season.

Reed, who played on a turned right ankle, aggravated the injury late in the third period but came right back in the fourth stanza with eight clutch-points.

After applying ice to the ankle, trainer Danny Whelan declared: "I don't think it's all that bad . . . Let's see we don't play again until Tuesday and Willis will probably be ready."

• • •

Chicago, Feb. 15 (UPI)—The Cincinnati Royals got balanced scoring tonight with every starter in double figures to bounce the Chicago Bulls, 111-101, for the Bulls' fourth loss in the last five games.

The Royals were behind only briefly in the first period and the Bulls held a 34-31 advantage after the first 12 minutes. The Royals grabbed a 59-52 lead at the half and never were headed.

The Bulls' Bob Boozer took scoring honors with 31 points, but Oscar Robertson dropped in 21 for Cincinnati, and teammates Tom Van Arsdale had 19, Connie Dierking 17 and Jerry Lucas 16.

NBA Standings

LAST NIGHT

KNICKS 98, San Francisco 92.
Cincinnati 111, Chicago 101.

EAST	W.	L.	Pct.	WEST	W.	L.	Pct.
Baltimore	45	16	.738	Los Ang.	42	20	.677
KNICKS	44	21	.677	Atlanta	39	25	.609
Phila.	39	20	.661	San Fran	28	34	.452
Boston	36	24	.600	San Diego	27	35	.435
Cincinnati	32	29	.525	Chicago	25	39	.391
Detroit	25	37	.403	Seattle	22	41	.349
Milwa'k'e	17	45	.274	Phoenix	13	48	.213

TODAY

Boston at Philadelphia, 2 P.M. (WABC-7)
Los Angeles at Milwaukee.
Detroit at Seattle.
Phoenix at Cincinnati, twilight.
San Francisco at Atlanta, night.

KNICKS (98) VS. SAN FRANCISCO (92)

	G	F	TP		G	F	TP
Deb'chere	10	2	22	Lee	3	0	6
Bradley	7	2	16	Turner	4	1	9
Reed	7	3	17	Ellis	6	2	14
Bowman	0	0	0	Thurmond	10	4	24
Barnett	7	3	17	Mullins	9	4	22
May	1	0	2	Lewis	0	0	0
Frazier	9	6	24	King	2	4	8
				Attles	3	1	7
				Williams	1	0	2
Totals	41	16	98	Totals	38	14	92

CINCINNATI (111) vs. CHICAGO (101)

	G	F	TP		G	F	TP
Van Arsdale	6	7	19	Sloan	5	3	13
Robertson	8	5	21	Washington	5	1	11
Lucas	5	6	16	Haskins	6	5	17
Dierking	7	3	17	Boerwinkle	7	3	17
Hetzel	5	0	10	Boozer	13	5	31
Smith	3	3	9	Clemens	0	0	0
Wesley	3	6	12	Peterson	2	0	4
Tukcer	3	1	7	Newmark	1	4	6
				Weiss	1	0	2
Totals	40	31	111	Totals	40	21	101

Turner Turns It On NEWS photo by Walter Kelleher

Warriors' Bill Turner launches his shot despite Knicks' Dave DeBusschere.

Willis Reed, You're 10 Feet Tall!

—By Bill Gallo

Leafs Deal Rangers 3d Loss in Row, 6-2

By Dana Mozley

Willis Reed and Bill Gallo point to the Gallo cartoon of Willis which extended from the top to the bottom of a N.Y. News sports page.

doesn't say anything.

Q: You've said that your routine is more like that of a sports writer than that of a typical cartoonist. Can you say a little bit more about that?

A: Well, of course I have to go to all the sports events so that it isn't a case of my just being at the board 8 hours a day as is the case with the strip cartoonist for instance. Before a big fight I may do some sketching at the fight camps. Then at the fight I will sketch and take notes. Following that, I come in to the office nice and early the next morning — being very careful not to look at any of the papers. I would get too mixed up in my thinking if I read what all the writers said about last night's fight. First I do my cartoon — then I read the papers.

Q: You said that your newspaper background sometimes gives you the urge to write sports stories, didn't you?

A: Yes, and I'll give you an example of how one of these stories developed. There happened to be a fighter from New Jersey scheduled at the Garden one night. And it seems that this particular fighter always brought along a very enthusiastic group of hometown rooters with him. Well, on this evening I'm speaking about, there were about 2000 of them who went wild when their boy knocked out his opponent. The fight itself didn't suggest any great story to me but the bedlam created by the rooters certainly did. When I got back to the office I told the editor about the evening, and he suggested that I might want to write a story about it. With the result that I went out to Jersey to interview the boy and ended up by writing a long story for the National Edition of the

N.Y. KNICKS
YESTERDAY
...ONE EVENING— THERE WAS A GLORIOUS SUNSET— A FLOCK OF BEAUTIFUL LARGE BIRDS CAME OUT OF A THICKET. THE UGLY DUCKLING HAD NEVER SEEN SUCH HANDSOME ONES; THEY WERE OF DAZZLING SPLENDOR, WITH LONG SLENDER NECKS. THEY WERE SWANS.....
TODAY
6 STRAIGHT WINS
Bill Gallo

The N.Y. Knicks Basketball Team, all of a sudden — because of their good play — were the hot ticket in town!

What's Going On Hair? —By Bill Gallo

THE AMERICAN LEAGUE STARTED SOMETHING. THEY WANT CLEAN-SHAVEN BALLPLAYERS—NO MORE HIPPIE-YIPPIE STUFF. WE SAT HERE DOODLING AND WONDERED HOW ATHLETES OF YESTERDAY MIGHT HAVE LOOKED IN TODAY'S HIGH TONSORIAL FASHION CRAZE.
OK-OK, I'LL TAKE A "YUL BRYNNER"
BABE RUTH IN A "JOE PEPITONE"
JACK DEMPSEY IN A "REX HARRISON"
JOE LOUIS IN A "BILL RUSSELL"
EDDIE ARCARO IN A "ALLEN GINSBERG"
TONY GALENTO IN A "MIKE BURKE"
JOE DIMAGGIO IN A "TINY TIM"
RED GRANGE IN A "JOE NAMATH"
JOHN L. SULLIVAN IN A "BEN DAVIDSON"

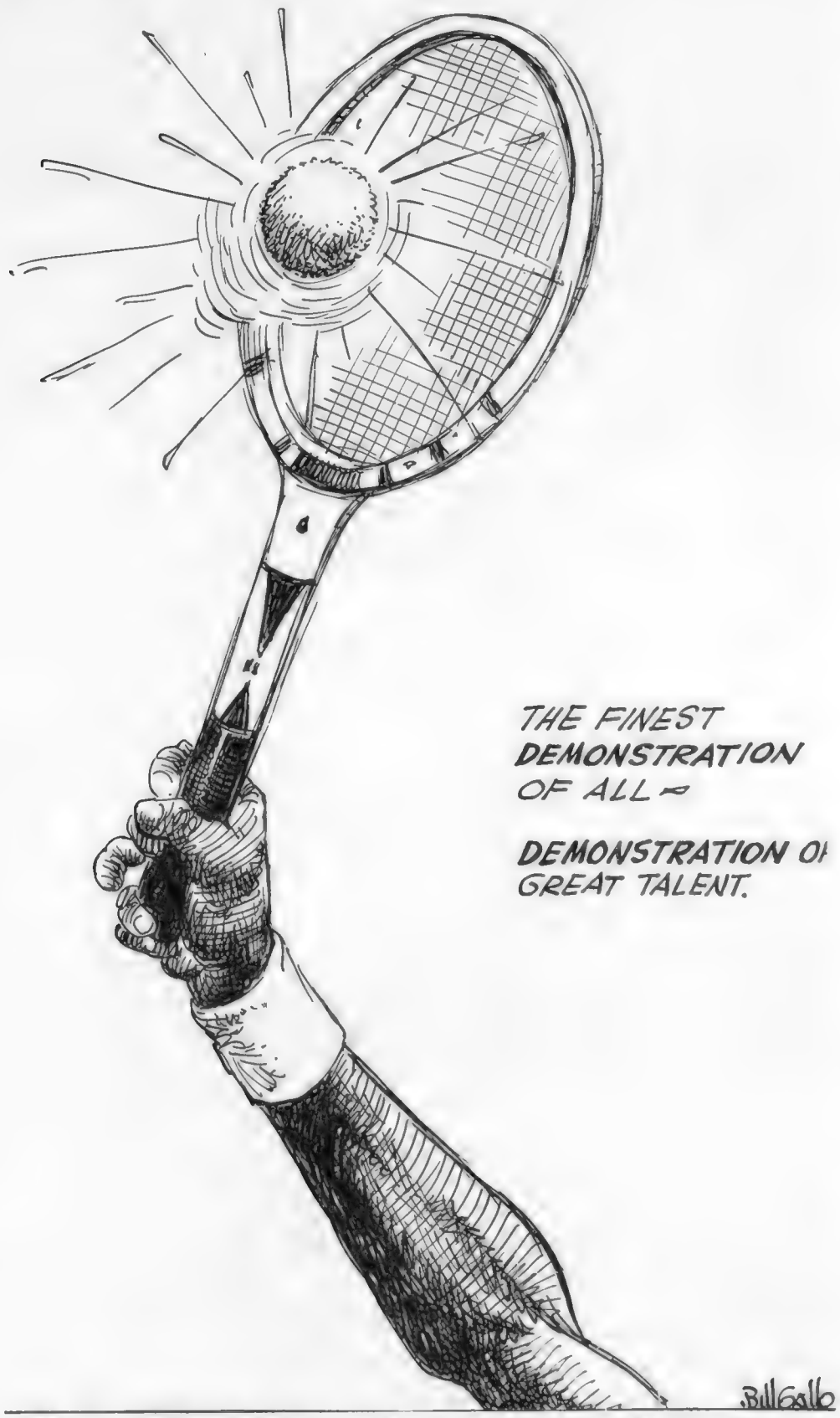
The above cartoon, titled "What's Going On Hair?", won NEWS sports cartoonist Bill Gallo a Page One Award for the second straight year. In 1968, Gallo was honored for a drawing in which he likened the Mets to Don Quixote.

News. And I don't bother with any drawings when I'm doing something like this — I just stick to the writing.

Q: Would you say a little something about how you got into the cartoon business?

A: Well, as I look back, it seems that I was always drawing from my earliest years and at the same time I was nuts about sports. I wasn't thinking about cartooning in those days but I filled my schoolbooks with drawings. And I remember that I used to like to draw my mother and my father when I was small. Then I went to what was known as an 'Art Major' High School. As the name indicates, we studied art very seriously, sketched the other members of the class, did cast drawing, etc. After I finished high school, I applied at every newspaper in the city (I think there were 7 at that time) for a job. Believe it or not, I got a call from the News and the Mirror — both on the same day. I guess I liked the looks of the News Building better, or something like that, because I took the News job and became a copy boy in the art department. After 6 or 8 months of this, I was about to be transferred to the picture department when World War II came along and I entered the Marine Corps. When I finished my 4 years in the service, the Marine Corps Rehabilitation Center was sending people to school, so I attended Columbia University from about 8 in the morning till it was time to report each day for my job at the News at 3 P.M. I worked from 3 till 11 so that the 2 years at Columbia studying art were grueling ones — but I did want to learn to draw better. Later on I left Columbia and enrolled at what was then known as the Cartoonists and Illustrators School — now the School of Visual Arts in New York City.

SCORE ONE



The cartoon Bill Gallo drew when Arthur Ashe won the U.S. Open Tennis Championship.

Q: You mentioned that the well-known magazine gag cartoonist, Jack Markow, was one of your instructors there. Although you weren't interested in gags, did you learn anything in particular from Jack?

A: Yes. I remember especially that he taught me to eliminate things from my drawings. I had been putting in too many unnecessary things.

Q: Are you given the same amount of space each day for your sports cartoon?

A: No. It varies according to the idea I come up with. Normally, I get in to the office about 10 and my sports editor doesn't come in till around 2 so I have my idea pretty well along before he sees it. But if I come up with some idea that I think warrants extra or unusual space, I will phone him at home and outline it. I'll give you an example of this: The well-known Olympic broad jumper, Bob Beamon, was going to compete in the Millrose Games the next day and I got the idea of saying that he was so good that he could jump from one page of the News to the other. The sports editor gave the O.K. so I had a 10-column sports cartoon that day, showing Beamon, in animation, making the jump from one page to the opposite one. As I recall, there were about 3 drawings on each page. ●

LIKE IT IS

NOW, THEN— WE'VE SEEN, "PROMISES-PROMISES," SEEN "LUCIA DI LAMMERMOOR" AT THE MET— SAW ALL THE LATEST MOVIES ON ARI'S YACHT— HOW ABOUT IF WE GO SLUMMING AND SEE THOSE ADORABLE KNICKS?
CAN'T GET TICKETS!
AND— WHO SAID, BEST-IN-SHOW?
BILLGALLO.

Another cartoon about the N.Y. Knicks being the hottest ticket in town.

SYRACUSE UNIVERSITY CARTOONIST MANUSCRIPT COLLECTION

Within the past few years a number of universities have begun to collect the work and the papers of cartoonists. In the forefront of this movement has been Syracuse University and its Dr. Martin H. Bush who has been responsible for developing their notable collection. Cartoonists have donated not only cartoons numbering in the hundreds and the thousands, but also much of their correspondence with various people over the years, copies of speeches they have made — in fact anything which would contribute to a better understanding of themselves and their careers.

Recently CARTOONIST PROfiles was given a tour of the Syracuse facilities by Dr. Bush, whose interest in, and friendliness with, cartoonists has now become well-known. He explained that Syracuse, with its thousands of graduate students from the U.S. and abroad who are writing papers and theses on a great variety of subjects, feels an obligation to make available to these scholars primary source material — i.e., the papers and manuscripts of individuals who have played a significant role in human affairs. If a student, for instance, is writing a paper about a prominent political figure, he can do a much more authentic job if he can pore over the personal letters and mementos of the politician himself, rather than having to read secondhand what some other writer has said about the man. And the same would be true if the subject to be studied was in any other line of endeavor.

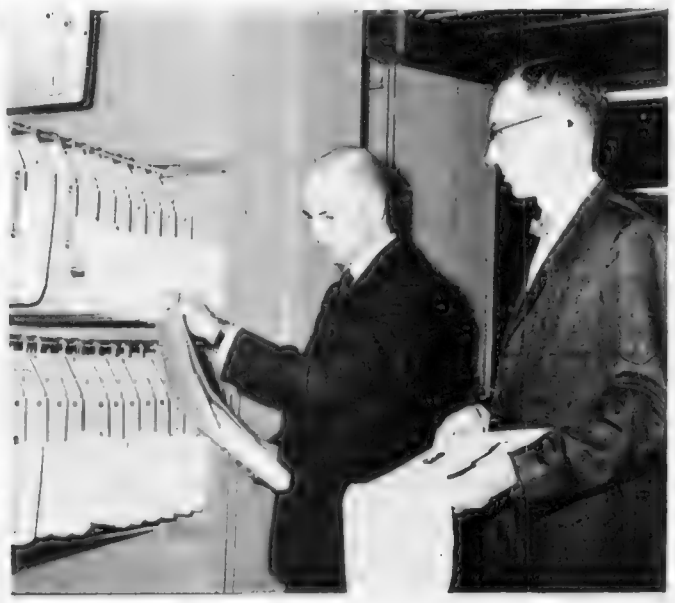
Martin Bush pointed out that until fairly recently, college manuscript collections were very limited and pertained almost entirely to political figures, etc. In the case of Syracuse, there were only a few manuscripts in its collection as late as 1958. Here is an idea of its contents at that time: there was the Leopold Von Ranke Collection (the German historian regarded by many as the 'first of modern historians'), the Averell Harriman Papers, the Dorothy Thompson Papers, the records of the New York Central Railroad, and a few others.

Then, because of Syracuse University's huge postwar increase in enrollment, its massive physical expansion and the growth of its Graduate School, it was decided to try and acquire manuscripts representing all of the areas in which students might be working. Martin Bush was the man appointed to do this job.

In the several years since 1963, when Martin began his task, samples of work, papers, letters, etc.,

One of the red doors guarding the collection.

Dr. Martin H. Bush and Glenn B. Skillin, Associate Curator of Manuscripts, look over some cartoons filed in custom-made folders.



Boxes of manuscripts, correspondence, etc.

of notable individuals in many different occupations, have been added to the Syracuse collection. Just a brief mention of a few will give you an idea of the scope of Dr. Bush's efforts. Most of us are familiar with the well-known movie and TV and stage character actor, Ed Begley. Syracuse has his papers. Papers of a number of architects (Marcel Breuer for example) are now available to architecture students at the university. Authors represented in the Syracuse collection include such people as Dorothy Thompson and Sinclair Lewis, Erskine Caldwell, James T. Farrell, children's book illustrator and author Lois Lenski, Kay Boyle and many others. Other categories, of which there are a number of representatives in each, include bankers, cabinet officers, coaches, composers, poets, artists, sculptors, editors, journalists, congressmen, military leaders, and of course, cartoonists. It has been a monumental task but we saw the results first-hand and they are indeed impressive. As of some time ago, here are a few of the cartoonists whose work and papers form part of the Syracuse manuscript collection: Roy Crane (Buz Sawyer), Ted (Hazel) Key, Allen (Mary Worth) Saunders, Mort (Beetle Bailey) Walker, Hal (Prince Valiant) Foster, Leonard (On Stage) Starr, Warren King (N.Y. Daily News Editorial Cartoonist), Ed Kuekes (Retired Editorial Cartoonist of the Cleveland Plain Dealer), Carey Orr (Chicago Tribune), John T. McCutcheon (Chicago Tribune), Jim Dobbins (Editorial Cartoonist Boston Herald Traveler), Alan Dunn (The New Yorker Magazine) Gluyas Williams (The New Yorker), Dave (Mr. Breger) Breger, etc. Incidentally, we learned on the day of our

CARTOONIST PROfiles Editor Jud Hurd at the registration desk.

Syracuse visit that someone had recently done a doctoral dissertation on Jim Dobbins.

The Syracuse collection will eventually be housed in the beautiful library building which you will see in an accompanying photograph. Currently, the material is housed in temporary quarters but the care with which it is guarded was quite impressive to us during our recent visit. A student or researcher who wants to study some part of the cartoon collection first rings a bell beside one of the massive, red doors through which one enters. An attendant opens up, and a loud bell continues to ring until proper identification is presented and the visitor is directed to a registration desk such as the one at which your editor is shown signing. Next the location of the material wanted is determined from an elaborate filing case. Special custom-made folders assure the careful preservation of cartoons of many assorted sizes. Very large drawings are stored in appropriate portfolios. Letters are stored in boxes such as you see in others of the accompanying photos. In other words, everything is maintained to its best advantage — both as to preservation and as to easy viewing. Plenty of tables are provided nearby the cartoonists' papers so that the researcher can do his work in comfort.

A brief description of the Roy Crane papers will give you an idea of how extensive it is. It covers a period of about 50 years and is divided into 6 different categories. The first includes his correspondence. The second consists of miscellaneous articles, early Crane cartoons, sketches, drawings, defunct comic strips, photos and pamphlets. The third includes radio interviews, 'Buz Sawyer' scenarios, rough drafts and research notes for some of his speeches, etc. The fourth part of the Crane collection has to do with promotional material — brochures, bulletins, flyers and ads — which were issued in behalf of the various Crane strips — Wash Tubbs, Buz Sawyer, etc. The fifth section is comprised of articles which appeared about Roy in a number of different publications. The sixth section is a very voluminous one. It consists of 33 scrapbooks which include the daily and Sunday strips over the years of the several Crane strips.

More and more in recent years, the cartoon art has been gaining stature around the world. Great museums are exhibiting them, books are being written in increasing numbers about them, and now great universities, such as Syracuse, are preserving the information about them and their creators for all time to come. ●

The new library which will eventually house the Syracuse University Cartoonist Manuscript Collection.

Continued from Page 3

Sound Off!

. . . it might be a good idea to reproduce at least one cartoon in the original size for each cartoonist covered. This would be excellent for study for all of us hungry amateurs!
Larry White
Manchester, New Hampshire

. . . I am a nationally syndicated cartoonist and will be teaching a class in cartooning in Chicago commencing in September. Your magazine appears to be an excellent one to use in teaching a class of this type . . .
Robert W. Knorr
Rensselaer, Indiana

. . . I haven't been this inspired since 1936 when, at the age of 16, I decided I didn't want to be a fireman, after all. I wanted to be a cartoonist. To this point, I had been cartooning my way through the sand-boxes of kindergarten, right on through the margins of my geometry books. But fate gave me a backhand, in that my parents had my sanity tested and the school guidance counselor smirked condescendingly and shunted the conversation to the attractions of careers in journalism, law and medicine. Today I am a salesman . . . and not really a complete man. When I saw that bright yellow cover of CARTOONIST PROfiles and flipped through those sprightly pages . . . my incentive jumped like a faulty heart and my fingers itched for my pen and Pelikan ink . . .
John O'Dell
Bristol, Conn.

Classified

Do you have original comic strip drawings for sale or trade? Write to FRED SCHREIBER, 34 Irving Street, Cambridge, Mass. 02138.

The rate for Classified Advertising in CARTOONIST PROfiles is .80 per line. Ads will appear in this size type and in the column width shown here. All classified ads are payable in advance by check or money order. Send to CARTOONIST PROfiles, P.O. Box 325, Fairfield, Connecticut 06430. .

. . . Living here in the great southwest, surrounded by such sunburned cartoon greats as Bil Keane (disguised as a cactus!), Walt Ditzen (disguised as a golf ball), and Reg Manning (disguised as Reg Manning!), I find reading about the 'greats' I haven't met ver-r-r-y absorbing! Being an animator (Ex gag cartoonist and caricature artist) I'd naturally like to see this area covered in your magazine. Meantime . . . I've always wanted to be a charter member of something! Glad CARTOONIST PROfiles could be it!
Sherman Goodrich
Phoenix, Arizona

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TO WHOM IT MAY CONCERN:

I believe that the best days of these United States are ahead of us and not behind us. A better United States can only be achieved by creative thinking. *Jud Hurd* has created this new magazine, *CARTOONIST PROfiles*, to stimulate creative thinking. *Jud Hurd* operates with confidence born of skill, knowledge and experience. *Jud Hurd* is worthy of our support. God helps those who help themselves. Help yourself by supporting *Jud Hurd* and his new magazine, *CARTOONIST PROfiles*.

Paul Terry

Creator of *TERRYTOONS*